

VISION OF VĀSAVADATTĀ

(MATTAGAVARAVANA)

With stanzas attributed to Bhasa in various anthologies and extracts bearing on the legend of Udiy una from the Slokasamaraha of Buddhasvamin, the Brhathathamanjan of Ksemendi i, the Kathasanitsagana of Somadeva

Edited with an Introduction, Linglish Translation Exegetical, Critical, Grammatical, Mythological, and Historiea! Notes,

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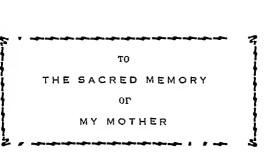
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PREFACE

A lither to unutilised palm leaf MS, written in old Malvalam characters, has been collated for the edition of the play. The text of the play, given by this MS, is identical with the Trivandrum text Variants are few and un important, such as sadharanan or ubhan for bhatan The MS shows a peculiarity in writing Priket 1 It avoids consumet conson ints presence of a communel consonant is indicated by an anuspara placed on the immediately proceding syllable eq. उस्सरह is written as उसरह त्रस्य = द्राय । सभ्यक्षद्र = सपजर् । जग्रस = जग्रस । भहमृहस्स= मदमहस्र । ऋत्यि≈ऋत्ये । महिदारिआ=भटिदारिआ । and so on This peculiarity of writing is confined to the Praketa only and is not extended to Sanskiit prissages, where conjunct consonants are written in the usual way In intervocable aspurate tenuis and aspirate media mute consonint is fic quently not reduced to the pure aspurate, e g श्रद्धिम is written as श्राधिस्र Phither पद्माचना is written throughout as परमाचना

The MS begins हारे श्री मध्यप्तये नमः श्री सरस्वत्ये नम । श्रविद्यमस्त्। नान्य ते तत अधिराति स्थिधार । It ends स्वप्रवासयद्भ समाजम् । श्रियमस्तु ।

The colophon at the end gives the full title, svapnaväsavadattam M M'Grinipati Sastri was therefore, right in saying that the svapnanatakam—the title read by his MSS—was an abbreviated

form of the full title. His statement is now confirmed by the evidence of this MS. This evidence makes invalid the argument, adduced by several critics, that the svapnanātakam should not be identified with the svapnavāsavadattam, on the ground of the difference of their title. It is now clear that the titles are not different. The shorter title is an abbreviation only.

The published editions of the SVD generally print the Sanskrit chāyā at the bottom of the page, as a sort of footnote. The result of printing the chāyā in the above mentioned manner is that a student need not refer to the Prākrta at all. The practice of the students is to ignore the Prākrta entirely and to study the chāyā only Their task of ignoring Prākrta is facilitated, so it appears, by putting the Sanskrit chāyā together ın one place, bodıly separated irom its Prākrta original, which is absolutely ignored. This is an undesirable state of affairs The study of Prākrta should be encouraged. The first need for this purpose is therefore to produce a text, which does print the chāyā in the aforementioned The $ch\bar{a}y\bar{a}$ is, in this edition, immediately put below its Prākrta original, and is distinguished from the latter by the use of a smaller type. It is so arranged that it does not obtrude itself upon the reader, nor does it break the sequence of sentences The student will, in this case, find it difficult to ignore the Prākrta. His eye will perforce be drawn to the

atfinities of Piakrta and Sanskijt, to the large number of identical and closely resembling words of the two languages, and the changes which Sanskijt words undergo in Piakrta He will be impelled to make a comparative study. The method of printing the Sanskijt chaya, used in this edition, will thus tend to create, in him, an interest for Piakrta

It has been noticed that Indian students are unable to translaterate Sanslant connectly in Roman, even after their graduation Nor do they find it easy to read Sanskrit texts transliter ated in Roman characters This implifity puts them at a disadvantage, for they cannot utilise several texts of Pali and Sanskrit works, which are published in Roman characters ouly, and are not available in Devanagari of other Indian characters The result is, that the sphere of their scholarship is considerably narrowed fault however is not theirs They seldom recieve any training in transliteration Indian test books, prescribed for them, generally do not use any discritical marks at all Nor do the teachers insist on correct transliteration students thus never learn the use of diacritical marks A suitable text book, using diacritical marks correctly, is therefore a desideratum The object of the present volume is to supply this need

Further, it provides facilities for a thorough study of the play S V D Passages from various

writers, bearing on the legend of Udayana, are collected together

The first extract is taken from the Slokasam graha of Buddhasvämm. Its date is not later than the 10th century \ D and it represents what is called the Nepalese recension of the Bihat Kathā. It is called Nepalese, because the MS of the Samgraha was discovered in Nepal. The Samgraha relates the story of the birth of Udayana only. No mention is made of the romance of Vāsavadattā, nor of the acquisition of Padmāvatī. But the author seems to be familiar with these episodes of Udayana's life, as he mentions both the queens by their names and makes reference to meidents connected with their history.

The second extract is taken from the Bihat-Lathāmañjarī of Ksemendra. The author flourished in the beginning of the 11th century A D. His account of Udayana's legend is very much condensed, and does not materially differ from that of Somadeva. The account of the winning of Vāsavadattā, which forms the subject matter of the play, the Pratijñā Yaugandharāyana and is not of immediate interest for the study of the SVD is therefore given in its abridged form.

The third extract is drawn from the Kathā-sarītsāgara of Somadeva, who flourished in the latter half of the 11th century A. D. The story

^{*} It was discovered by Professor Sylvain Levi and edited by M, F Lacote.

of the acquisition of Padmavati.-the subject matter of the S P D -is derived from the worl of Somadeva, as his version is fuller and more amplified than that of Ksemendra The works of Somadeva and Ksemendra represent what is called the Cashmerian recension of the Brhat Kathā The object of these extracts is to induce a student to make a comparative study of the legend of Udayana He should note the difference in the story of his brith, as related by the Nepalesc and Cashmerian accessions of the Brhat Katha He will be enabled to construct a complete story of Udavana's adventures from the extracts of the Cashmerian writers. This can then be compared with the version represented by the plays of Bhasa In addition, a student is provided with materials to make the acquaintance, and comparative study, of the works of three different Sanskrit Writers, ie, Budhasyamin Asemendra, and Somadeva

In discussing the problem of Bhasa, I have not taken into consideration the evidence of Prakita of Bhasa. At one time, it was helieved that the Prakita was archaic and represented a more primitive stage than that of Kalidasa Examples of archaic forms are the following — Ahake later hage, tava later tumha or tujiha, kana later kadua, and ama later obsolete Archaic form is often used with its later form amhanam and amhaam, tuvam and tumam,

hissa and hisa , dissa and disa , arha, arhadi i c without sparabhakti, and archadi, rayan and raam, still later amhe Acc pl in am is another archaic feature, first distinguished in the edicts of Asoka and plays of A'vaghosa Lesny, Banerji-Śāstrī, Sukthankar and Printz have made important contributions to the study of the Prakrta of Bhasa But it has now been made clear by Dr. Barnett that the Southern MSS of plays of 7th century A.D and even later. have also preserved archaic forms of Prakita. It is a peculiarity of Southern MSS. The preservation of archaic forms of Prakrta in Southern MSS is therefore no indication of its age evidence of Präkrta is unreliable. No useful purpose can be served by its testimony I have therefore ignored the evidence of Piākrta

There are several English translations of the SVD Somadeva's $Kath\bar{a}sants\bar{a}gan$ has also been translated into English. But no English translation of the works of Buddhasvāmin, and Ksemendra has so far appeared. A French translation of the Samgraha was published by Lacote, but the $ma\tilde{n}jan\bar{n}$ of Ksemendra has not, up till now, been translated into any language

I have therefore added an English translation of my own I have also translated the play, the stanzas, and other extracts In my translation, I have endeavoured to reproduce the qualities of the originals, as far as it is possible to

itproduce them in prose, and with the obvious limitations of one, whose mother tongue is not Linglish. The notes are elementary and are chiefly meant for students.

I had to mish ited all the plays of Bhasa into English in 1921. The MS is still awaiting publication. I had collected at the time the parallel passages from virious plays. Dr. Sul thankar has since their published a concordance of the dramas of Bhasa. The concordance is a methodical arrangement of identical stances, hemistiches, lines, longer and shorter prose passages. The author does not take parallel scenes of the plays into consideration. I have nevertheless consulted the concordance with advantage.

It is my pleasant duty to thank Mr N Paimeshwarini Aivii, B Sc, for making a Devanigati transcript of the Midyilam MS for my use

University II ill,
Lahore
10th 1pril, 1925

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INTRODUCTION

There had, in meient India, a poet named He was a great poet as well as a great playwright. His fame had spread far and wide As a dramatist, he had acquired great glore had written a number of plays these plays faseinated his contemporaries and generations of They were staned on occasions of posterity great festivals. At coronations of Lings, on the consecrations of temples, tinks, parks, and other public buildings at the time of annual worship of particular deities on the assemblage of great multitudes of men it places of pilgrimage, his plays were represented and attracted large audiences Testimony to these fiels is borne by eniment poets lille Killidası and Bana It is therefore a matter of regret that no chronological nor historical in formation about him is forthcoming We do not know the time when he flourished. We have no idea as to the environment under which he was brought up We can say nothing with regard to the influences, which moulded his thought and character, or the vicissitudes through which his life must have passed Whether he had to strug gle for his livlihood or lived coinfortably at the court of some appreciating pation king is a problem The circumstances of his birth, educa tion, residence, and society are absolutely nuknown This lack of information produces a sense of void,

of something missing. But in this respect, he shares the common destiny of many other eminent Indian writers like Pānini and Kālidāsa, whose lives are mere hypotheses, and whose dates, subjects of controversy and academic discussion theless nature has been unusually unkind to Bhāsa. Pānını and Kālıdāsa live at least through their works. They are immortalised by them But in the case of Bhāsa, even his works have disappeared So complete is this disappearance that not a single poem or play of his has survived. A cruel fate has reduced Bhasa to a mere wandering though distinguished name. The fire of passion, the vividness of his high-soaring imagination, the sweet melody of his rhythm and the force of his eloquence are all hushed up in oblivion

But a few stanzas of Bhāsa have come down to us, being preserved as quotations by the compilers of various anthologies. The compilers merely assert that a particular stanza belongs to Bhāsa. They do not state the source of their quotation The anthologies were compiled at a considerably late period. They roughly date from the 14th century A. D. Being not contemporary with Bhāsa, the compilers evidently could not possess first hand information. Were they familiar withis works? There is no evidence to show that they were. There is often a difference of opinion among them with regard to the attribution of

pullicular stanza For instance, the stanza, which occurs as No 3330 in the Sarangadhara paddhati

'Whence is this diametrically opposite nature of the moose in the form of the aims of the be loved? When entwined round my neek they restore life had to me but removed they take it away.'

is attributed to Kalasaka by the Subhasitavali, to Śrimala by the Saduktikarnamrta, and to Bhasa by the Sarangadharapaddhati This disciepancy shows that the compilers had no precise and definite information before them They seem to have utilised some oral tradition which however was not uniform and unbrol en. One has there fore to be crutious in accepting the statement of anthologies when they attribute any stanza to Bhish I, however, suggest that the stanzas which are unanimously attributed to Bhasa by all the anthologies should alone be accepted as composed The stanzis, which are not so unani by Bhasa mously attributed to Bhisa, or are attributed to different poets, or to more than one poet, should be regard as of doubtful authorship. There are ten stanzas which are unanimously attributed to They are nos 1286, 1353, 1619, 1628 and 1821 in the Subhasitavali of Vallabhadeva, hos 3292 in the Sarangadharapaddhair, nos 1112. 2383 and 2872 in the Saduktikarnāmrta, and a stanza gouted by Jalhana in his Saltimuktavali Judged by these stanzas, Bhāsa was indeed a great poet. He had a vivid imagination and great I give the translation below 'The line of sandal paste, painted as a decoration on her forehead by her friends, looks as if it were a bandage for the wound, caused by the arrows of cupid in the form of a dimple of her slightly pale and emaciated cheek' Cf. also the stanza, quited by Jalhana 'Ali that the gods obtained from churning the ocean with hard labour is seen on the face of a beautiful woman Celestial flowers are her fragrant breath, the moon her cheeks, nector her lower lip; and poison her bright, side-long glance.'

His similes are apt, striking, and pleasant. His description is quite original, cf stanza, the Sadu. no 2872. The translation is the following: 'The moon is pale like the face of a damsel separated (from her lover) The lustre of the sun is feeble like the authority of a man deserted by fortune. The blazing fire is pleasant like the anger of a newly-married bride. And the freezing wind is biting like an embrace of a wicked person.' This is the description of winter. With this may be compared his description of autumn, i. e., stanza, no. 1821 in the Subh: 'The sun burns fiercely like a low-caste man made newly rich. The black antelope discards its horn as an ungrateful man his friend. Water becomes clear like the inner consciousness of a sage. And mud, like a poor lover, is being dried up.'

Stanza, the Subh. No. 1353, describes an ideal

wife 'She glieves when I am distressed, rejorces when I am happy She is sad when I am de pressed, speaks gentle words when I am harsh with rage She I nows her time, relates most chaiming tales and is pleased when I praise her She is one yet many, she is my wife, my best guide, my friend, and my most fiscinating maid'

This recalls to one's mind, the lines of the famous poem of Wordsworth, She was a phantom of delight

'A perfect woman nobiy planned,
To warm, to comfort, and command,

With this may also be compared Pope's lines of admiration, bestowed on Bolingbioke, see, Essay on Man, Fourth Epistle, line 390 'Thou west my guide, philosophei, and friend'

The appeal in stanza no 1619 in the Subh is couched in simple and digmined words. It is flery, passionate, and irresistable. The wirodhabhasa is beautifully brought out in the first hemistich of the stanza, the Subh no 1286 'She is but a girl yet well acquainted with the manifold manifestation of the five arrowed cupid. She is slender but her shim frame is overloaded with the burden of her breasts'

An instance of paranomasia with a happy combination of pleasing words is furnished by the stanza, the Sadu no 2383 'The tree in the form of love having been burnt, the nector, stored in the jars of her breasts, transformed the youthful maiden into a creeper her line of thrilling hair

became its bristles; the three skin-folds (on her abdomen) its basin of water

These stanzas display keen observation, vivid imagination, great power of description, striking and appropriate similes, an original point of view, and a remarkable intellectual quality. Their substance and their style, their matter and their manner have stamped them with a mark of beauty and power. These lyrics are the impassioned expressions of the poet's immost soul and breathe the accents of genuine poetry. They are like chiselled pieces of marble wrought by the hand of some cumning artist. They are exquisite little pictures. Bhāsa truly paints in words.

His command on Sanskrit is evident from the variety of metres Of the 10 stanzas, 2 are in the

Vasantatılakā, 2 m Śārdūlavıkrīdīta, 4 m Hārmī, 1 m Upjātī, and 1 m āryā metre

These merits were recognised by the literary tradition of India. In a list of poets, the place of honour, *i.e*, the very first place is given to him by the poet Rājašekhara The stanza is the following

भासो राभिलसोमिलो वरशिवः श्रीसाहसाङ्गः कवि-भेषठो भारविकालिदासतरताः स्कन्धः सुबन्धुश्च यः। इराडी वालादिवाकरौ गलपतिः कान्तश्च रत्नाकरः सिद्धा यस्य सरस्वती भगवती के तस्य सर्वेऽपि ते॥

Again in the prologue of the *Prasannarāghava*, Bhāsa is compared to the sweet, winning, and

the charming smile of the maiden, in the form of poetry The stanza is the following -

यस्याधकोर्शक्षकुर्तकरः। कर्णपूरो मथूरो भासो द्वास कविकुल्सुरु कालिदासो विलास । द्वर्षो द्वर्षो ट्र्यवस्ति प्रवश्यस्तु मण् केपा नेपा कथ्य कविताकामिनी कीनकाय ॥

Vakapatir ija, the author of the Gaudavadha finds happiness in the work of 4 poets whom he names in the following stanza. Bhisa is again accorded the first, i.e. the place of honour—

मासिम्म जलगिषे कन्तीदेवे अ जस्स रहुआरे। सोबाचवे अ याधिम हारिअदे अ आध दो ॥ V 800

"And v hose heaven of delight is in (the plays of) Bhāsa, the friend of fire, in (the works of) the author of Raghuvamsa (Kālidasa), the angel of grace, and in the compositions of Subandhu and Harichandra"

The disappearance of the poetical and the dramatic works of such an eminent poet is there fore an irreparable loss to Sanskrit literature

THE TRIVANDRUM PLAYS

M M P Ganapati Sastri discovered and published 13 plays in the Trivandrum Sansl rit series. In a learned and elaborate introduction, he attributed them to Bhāsa. The publication of these plays and the theory of Bhāsa's authorship attracted a world wide attention and created al most a sensation in the circle of Indologists. Ever since they have been the subject of innumerable studies by both European and Indian scholars.

Messrs. Abhyankar, Banerji-Sāstii, Baston, Banarsidas, Bhide, Guleii, Jacobi Jolly, Kale, Sten Konow, Lacote, Lesny, Lindenau, Madanagopāla, Meerworth, Morgenstieine, Pannālāla, Pavolini, Printz, Shirieff, Suali, Sukthankai, Thomas, and Winternitz among others accept the theory of Bhāsa's authorship of the plays Messis Barnett, Bhattanāthasvāmin, A. K. Pisharoty, K.R. Pisharoti, Rāmāvatāra Sharmā, and Sylvain Levi do not accept the theory of Bhāsa's authorship. There is thus a difference of opinion among scholars

The controversey can be divided into 3 main parts. The first problem is. Are these plays the work of one or several authors? The second problem is Who is the author or authors? The third problem is What is the age or ages of these plays? We shall discuss these problems one by one and in the order mentioned above.

I Are these plays the work of one or several authors?

A distinguishing feature of these plays is their technique. A striking distinction is the position of the stage direction [Nāndyante tatah pravišati Sūtradhārah] In the plays of Kālidāsa and Bhavabhūti and as a matter of fact in almost all the plays of classical Sanskrit, the stage direction does not precede but follows the benedictory stanza, which may be one or more than one Further the term prastāvanā of the classical

drama is replaced, in the plays of this group, hy the term Sthapana These two characteristics distinguish all the plays of this group. It can therefore be concluded that these plays show a community of technique

Agranst this conclusion, it can be pointed out that a farce the Mattavilasa, composed in the 7th century A D by a king Mahendia Vikiama Vaima, of the Pallava dynasty and a contemporary of the Chalukya King Pulil esin II, employs the same technicalities Besides the Matlavilasa, the Ascar yacudamant of Saktibhadia, the Kalyana saugandhikam of Nilal antha, the Subhadradhananjayam, and the Taptisamvaranam, of Kulase kharavaımā, the Padmaprabhrtakam of Śudraka. the Dhurtavitasamvada of Isvaradatta, the Ubhayabhısanıla by Vararuci, the Padatadıtakam by Syamula have also the same characteristics The Kundamala of Dinnaga uses the word stha pana for prastavana Except the first and the last, all these plays have the Jine evam arya misran vijānpayami, etc., in common with nine of the plays of this group, ie, the Abhiseku, the Balacaritam, the Dutaghatothacam, the Madhya mavuanoga, the Dutavakyam, the Karnabharam. the Pancaratram, the Svapnavasavadatta, and the Urübhangam It can therefore be maintained that the community of technique is not confined to the 13 Trivandium plays It is true that these features are common but in one imporant respect. the 13 plays fundamentally differ from all other plays. While the plays mentioned above give indication of the title of the play and the name of the poet, the 13 plays eschewall mention of the title and the poet. The 13 plays can thus be 180lated from all other plays. They exhibit a family They form a distinct group by themlikeness selves

Let us now examine each play individually For the sake of convenience, the names of the plays are given in their abbreviated form'. The plays may be grouped according to the subject matter in the following order

- (1) The Udayana or historical plays PY:SVD
 - (2) The fiction or original plays AV1, CD
- (3) The Mahābhārata plays BC. DG DV, KB, MY, PR, UB
 - (4) The Rāmāyana plays Abhı, PM.

LIST OF ABBREVIATIONS

- (1)Abhı. Abhiseka Nātakam.
- (2)Avı. Avımāraka
- (3) BC. Bālacarıtam.
- (4)CD. Cārudattam.
- (5) \mathbf{DG} Dūtaghatotkacam
- (6)DV. Dūtavāky am.
- (7)KBKarnabhāram
- (8)MVMadhyamavyāyogah.
- (9)PM. Pratimānātakam
- (10)PR. Pañcarātram
- (11)PY. Pratijñā Yaugandharāyanam. (12)
 - SVD Svapnavāsavadattam.
- (13)UB. Urūbhangam.

With regard to the Udny in a plays, no one will doubt that both the P1 and the SID are the work of one and the same author. The SID is a sequel to the P1 just is the Uttararamacanta is a continuation of the story of the Mahaviracarita of Bharabhuti The name of the diamatis per sont are the same. Then characters are the same Udayana is a gallent, gay monach, fond of music and sport. He is brave, generous, and proud He has a nature which is capable of deep love In both plays the character of the Udayana is the same and is surely depicted by one and the same poet. The difference will become at once apprient if Udavaila of Bhisa is compared with Udayan; of Haisa in the Ratnavali and the Priyadarsika Yangandhalayana is the same astute munster in both. He is a man of resource and has a masterful personality. Vasavadatia is the same affectionate, self sacrificing, and charm ing woman Moreover the SVD contains several allusions to the Pl The diction, style, and a simplicity which has a grandeur of its own. are common to both Both show a wonderful power of drawing vivid, life like seenes And profound psychological studies, instinct with life, are presented by both It is difficult not to come to the conclusion that both the PY, and the SVD are the work of one and the same poet

In the P1, we are introduced, in the Act II to Mahasen, a powerful king. But the poet has

depicted him as a man rather than an emperor. He is presented to us as a good father worrying about selecting a suitable husband for his daughter, Many suitors have come but Mahā-Vāsavadattā sena cannot decide. He wants a man of some noble race. He should be chivalrous and have a He must be handsome and brave. loving heart Unable to come to a decision, he sends for the The arrival of a new suitor is announced to her and she is asked to give her opinion the queen is in tears at the thought of the impending separation from her daughter. This homely scene is disturbed by the news of the capture of the King of the Vatsas.

A similar scene is presented in Act I of the Avimārakam. The king, like another Mahāsena, boasts of having vanquished mighty and proud kings but he feels no pleasure for like Mahāsena he is worried with regard to the selection of a suitable husband for his daughter Kurangī. He too sends for the queen The arrival of a new suitor is announced. But the king is unable to decide and remarks that a matrimonial alliance should be contracted after great circumspection. While the king and queen are discussing the matter together, this homely scene is again suddenly disturbed by some noise.

The two scenes are in their essence identical. The scene in the PY is an amplified version of that of the $Avim \bar{a}rakam$ The latter was undoubt-

edly written first Buf both display the same workmanship There can be no doubt that the PY and the Avi are both written by the same poet

Act IV of the SVD opens in the following

manner

ितत प्रदिशति काञ्चकवि]

काञ्चकीय - क रह भी । काञ्चनतीरसद्धारमध्य य कुरते । विश्य 1

प्रतिहारी-अय्य श्रह विजया । किं करीश्रह । काञ्चित्रीय -भवति निवेधता निवेधता...

This is identical with a passage of Act III of the Abhi

[तत प्रविश्रति शङ्ककर्ण]

शंबक्रकण -फ इद भी ! काञ्चनतोर्याद्वारमग्रन्य कुठते । मिविश्य 🛚

प्रतिहारा-अर्थ श्रह विजया । किं करीश्रह ।

शह कक्ष - निजय निवेधता निवेधता

Again an entire pada is common to both किं बदयतीति हदय परिशक्ति में Occurs in SVD VI

4, 75 and Abbi IV 7 The epilogue may also be compared

The SVD Act VI 19, reads

इमा महीमेका राजसिंह प्रशास्त्र न ।

The Abhi Act VI 35, reads

इमामपि महीं इत्स्ना राजसिंह प्रशास्त न ।

Taking these passages into consideration, it can only be concluded that the two plays are the work of one and the same poet

The following passage occurs in Act I of the Abhr -

वाली- [आत्रम्य] परित्यजन्तीव सा प्रत्याः उपा गाउँ प्रभृतयो महा-नय पता उर्वण्याद्याऽण्यत्या महिसमता । एप स्वत्वत्रमन प्रयुक्ती वीरवाहरे विमान जालेन प्रापत मा नेतुमागत । सवतु अयभयमागच्छाभि [स्वग गत]

Compare this with the passage in the LB

राजा पारित्यज्ञनित ने प्राणा मा उर्घण्यादये। उपनानां मामभिगताः उमे मूर्निमन्ता महाण्या । यता ग्राप्रभृतया मदान्य । एप भद्दस्यरमप्रमुक्तो मा कर्त वीरवन्दा विमान कालन प्रेपित । श्रथमयमागच्छामि (स्वर्ध गत्)

The two passages are practically identical and show that both the plays are the work of one and the same poet

The epilogue

भवत्वरजसा नावः परत्रकं प्रशाम्यतु । इमामपि मही ऋत्स्नां राजनिहः प्रशास्तु नः ॥

is common to the Abhi, the PY, and the Avi. It is clear therefore that the SVD the PY, the Abhi, the Avi, and the UB are the work of the one and the same author

Again the epilogue of the SVD is identical with the epilogue of the $B\bar{a}lacantam$ and the DV. The first scene of the third act of the BC is almost identical with the first scene of the second act of the PR. An old cowherd is introduced. He calls other cowherds both male and female. Even the names of some are identical. The character of the old cowherd is the same in both plays. There is also verbal resemblance. In the PR. Act II, the passage is the following.

[तत प्रविशति वृद्धगापालक] वृपभदत्त कुम्भदत्त महिषदत्त आगद्गतागञ्जत श्रीव्रम्। िततः प्रभिशति सर्वं]

सर्वे-मातुल चामहे।

नुबगापालक — शान्ति भेवतु शान्ति भेवतु । श्रस्माक गोधनस्य तावनी वेला गाय ना नृत्य ता भवाम ।

The passage in the BC is the following — [तत मिश्रीत बृद्धगोपालक]

भो मेगदत्ते खलु वृषभदत्त खलु हुग्भदत्त [उपस्था मातुल वन्दे ।

वृद्धगोपालक --शान्त भेचतु श्रस्माक गोवनस्य

दामक मातुल श्रद्य भतुदामोदराऽस्मित् चृन्दायेन गापक यकामि सह हल्लीशक नाम प्रकीडितुमा गञ्जति ।

वृद्धभाषात्रक —तेन हि म्च गांवजने सह भत्तराम। दरस्य हरलाशक प्रसामदे ॥

The scene is essentially the same. The identity of the scenes leaves no foom to doubt the common authorship of the two plays.

Again the BC^{\prime} I 15 is identical with the CD I 19

लिम्पतीव तमाऽङ्गानि चपताचाजन नम । श्रसतुरुपवेचेच रहि निष्फलता गता ।

Sometimes it so happens that a particular author takes fancy to a particular idea and cannot help repeating the same in more than one place. An instance of this lind is furnished by Oscal Wilde. The following passage is quoted from A Woman of No Importance, Act I pp 17ff (1916 Ed.)

I lave g ren tle Sunskrit chang for Pral rta

Lady Caroline: These American girls carry off all good matches. Why can't they stay in their own country? They are always telling us it is the Paradise of women.

Lord Illingworth: It is, Lady Caroline. That is why, like Eve, they are so extremely anxious to get out of it.

Lady Hunstanton.—I don't know how he made his money originally.

Kelvil I fancy in American dry goods

Lady Hunstanton: What are American drygoods?

Lord Illingworth American novels.

Mrs Allenby: They say, Lady Hunstanton, that when good Americans die they go to Paris

Lady Hunstanton Indeed! And when bad Americans die, where do they go?

Lord Illingworth -Oh, they go to America.

This passage may be compared with a similar passage in *The Picture of Dorian Grey* 1919 Ed. pp. 50ff

- "Why can't these American women stay in their own country? They are always telling us that it is the Paradise for women."
- "It is That is the reason why, like Eve, they are so excessively anxious to get out of 10," said Lord Henry
- "I am told on excellent authority, that her father keeps an American dry-goods store," said Sir Thomas Burdon

"Dry goods! What he American dry goods? asked the Duchess

"American novels," answered Lord Henry --They say that when good Americans die they go to Paris," chuckled Sir Thomas

' Really! And where do bid Americans go to when they die," inquired the Duchess

"They go to America," murmured Lord Henry

Similarly our poet is every fond of the idea that natural arm is the most appropriate weapon of the blace. The club, sword, or spear and other weapons made or invented by human beings are needed by those who are timed or weak. Thus we read in the BC III II

गिरितटक्रिंगसावेव बाहू ममैतौ महरणमपर तु त्यादशा दुर्वेलानाम् । द्वाप २म भुजदर्ग्डे पीड्यमानश्च शीघ्र यदि न पतसि भूमौ नास्मि दामोदराऽहम् ॥

The same idea is repeated in the PR II 55 सहजो म प्रहरण भुजो पानासकोमलो । तावाश्रित्य म्युल्येय हुविले ऐखते धनु ॥

The same idea is further repeated in the MY 42

काञ्चनस्तम्भसदशो रिपूणा निव्रहे रत । श्रय त दक्षिणो पाहरायुच सदश मम ॥

Supposing A Woman of No Importance, and The Picture of Doian Grey had been published anonymously, there would have been no difficulty to show even by the passages cited above that they were the work of the one and the

same author The insistence of a particular idea in different situations and in different works indicates one individuality. I therefore think that the plays, the PR, the MY, the BC are the work of the one and the same author The CD and the Ariane similarly linked together with a common idea. Compare the following stanzas from the Ari III 2

नगरपरिचितोऽहं रिचणो बातसाराः । तिमिरगहनभीमं वर्तते चार्धराप्रम्॥

And the CD. I. 13.

परिचित्तितिभरा मे शीलदोपेण रातिर् बहुलतिभिरकालास्तीर्णपूर्वा विवद्धाः । युवितजनसम्बं कामभेतन्न वार्वं विपरिष्यु इतशेषा रिच्चणः सान्तिणो मे ॥

A similar link is also apparent in the Pratimā and Abhi. Compare Abhi, V 13

हा वत्स सर्वजगतां व्वरकृत् कृतास्त्र हा वत्स वासवजिदानतवैरिचक । हा वत्स वार गुरुवत्त्वल युद्धशौरव हा वत्स भामिह विहाय गताऽसि वस्मान् ॥

And the Pratima, II. 4

हा वत्स राम जगतां नयनाभिराम दा वत्स लदमण सलज्ञणसर्वगात्र। हा साध्वि मैथिलि एतिस्थिताचित्तवृत्ते हा हा गना किल वनं वत मे तनूजाः॥

The Pratimā is regarded as a later work, later than the 10th century, on the following ground. The argument was adduced by Dr. Barnett, that the Nyāyaśāstra of Medhātithi, mentioned in the play, is identical with

Medhatithi's comment in on the Manusmeti, a commentary written shoutline 10th century A D The identification rests on very fluxer ground To make Ray in a of the Tretayung study a commen tary of the 10th century AD, cc, of the Kaliyuga, would be the height of absurdity for any Sanskiit writer Ravana wants to impress Rama with his deep erudition in virious bi inebes of knowledge To mention that he has studied a commentary on the Manusmrti, however good, would certainly full to impress Runn It would nather produce a ludierous effect. A griduate might as well endeavour to impress the collector of his district by saying that he had read Mi Bhattaearva's notes on Shalespeare Moreover Rayana has already stated that he has studied the Manavina Dharmasastra Nothing would be grined by ad ding the name of the commentator as well Rayana poses as a specialist in several subjects, he must therefore mention, the authoritative works on those subjects The list of authorities given by Rayma shows that the authors are all mythical Medhitithi, the author of the Nyayasastra, must also have been a mythical sage. He cannot be identified with his later namesake Kalidasa, tho author of the Sahuntala, might as well be identified with a modern Kalidisa of Guilanwala, ruthor of Pūrana Bhagala I fail to see how the Nyayasastra can be identified with a commentary on Dharmasastra Are Nyaya and Dharma syno nymous terms? They are not and the one cannot

be identified with the other. The evidence adduced is absolutely inadequate and the argument to prove the identity lacks cogency. The two Medhātithis are different individuals and belong to different ages. There is thus nothing to show that the *Pratimā* is later than the rest.

The mutual relationship of these plays can be further supported by innumerable short passages, diction, and style But a closer link is supplied by a psychological study in a large number of the plays. It is their common dramatic quality which binds them together. Almost every play contains scenes which perforce arrest our attention by dramatic situations. Every play bears a stamp of the creative power of the poet They show the mark of the hand of a genius The eleven plays are thus definitely linked together. The DG, and the KB. are short plays in one act. There is no striking verbal resemblance to link them with the rest but on general grounds, they undoubtedly belong to the same group. All these plays, in my opinion, are the work of one and the same author.

II. Who is the Author?

Now we come to the second problem. Some general indication of authorship is given by a remark of Bāna In an introductory stanza No 15, to the *Harsacaritam*, he says. 'Bhāsa obtained as much fame by his plays, begun directly by the stage manager, full of various characters, and embellished with episodes as if (he built) temples whose foundations were laid by

richileels, which were redorned with minny stories and were decorated with flags, This stanza piotes two things (1) that Bhast had written 1 1 number of plays (2) that a characteristic of these plays was that they were began directly by stage manager Both these characteristics nic found in this broup of 13 plays Binis description of the plats of Bhasa is applicable to the plays of this kroup. It may be that Bhisi is their ruthor Phis impression is continued by a stanza attributed to Rajisekhara by Jalhana in the Sul timultaval, Phe English translation of the stanzy is the following test (their worth), entires threw the collected plays of Bluss (into fire) But fire was unable With a view to to burn the play Svapnavasavadatta, Phis struza informs us (1) that Bhasa had produced r large number of plays [nataka cakra], (2) that one of the plays was called Suapnavasavadatta Now a play of this group is called Svapnavasara datta One may therefore assume that thus is the sume play mentioned by Rajasekhnia And the logical conclusion will therefore be that Bhasa is the author of these plays An attempt however has been made by M1 A K Pishaioty to reduce this statement of Rajnsekhaia to an absundity by quoting the following stances घातकोऽपि हि यद् मास कवानाममिनोऽभवत् ॥ आदा भासेन रचिता नाटिका भियदार्भिका। तस्य रज्ञावसी नून रज्ञमालेव राजते॥

नागानन्दं समालोक्य यस्य श्रीहर्पविकम ॥

The critic tries to show that Bhāsa was a washerman by birth but he became foremost among the poets and composed three plays, the Priyadarsikā, the Ratnāvalī, and the Nāgānanda. These three plays are well known to be the works of a poet-king Harsa. The conclusion is drawn that Rājasekhara is wrong in attributing these plays to Bhāsa. His testimony is unreliable. No value therefore can be attached to his statement that the Svapnavāsavadattā was a play of Bhāsa.

He is followed by Mr K. R. Pisharoti who remarks, 'He (Rājašekhara) is evidently wrong in assigning the authorship of the Priyadaišikā. Ralnāvalī, and the Nāgānanda to Bhāsa and so may be wrong as regards the authorship of Svapnavāsavadattā. He concludes that there are two Bhāsas, one is mentioned by Kālidāsa and the other was honoured by Śrī Harsa of Kanouj. Thus there is one pre-Kālidāsa Bhāsa and one post-Kālidāsa Bhāsa Even if Rājašekhara's statement is true, the Svapnavāsavadattā can be the work of neo-Bhāsa only

Dhāvaka, a poet.

Both these critics have shown a woeful ignorance of the Indian literary tradition and have, in consequence, entirely misunderstood the right meaning of the passage. The claim of Harsa to the authorship of the three plays the

^{*}The Indian Historical Quarterly Vol I, No. 1 p 105

Priyadar il a, the Ratnavali, and the Nagananda is very much disputed Dhāvaha in the above eited quotation does not mean a 'washeiman,' but is a proper noun the name of a poet This is supported by a passage of the Kavyapraha a I 2 कार्य स्थाने उपस्ते। This is illustrated in the following way —

कालिदासादीनामिय यह । श्रीहर्णादेशांवनादीनामिय धनम ॥
'Poetry is (composed) for glory and for the acquisition of wealth Glory, is in the ease of Kalidāsa and others Wealth, as in the ease of Dhīvaha from Śri Harsa' It is clear that Dhāvaha was the name of a poet who lived at the court of Harsa This is further proved by a statement of Nāgoji धायक कवि । सहि श्रीइपनाझा रहावहाँ हत्या यह धन स्थान । इति मिस्स्म । 'Dhavala was a poet He indeed composed the Ratnavali in the name of Śri Harsa and obtained great wealth, this is a well known fact'

Another commentator Parmananda remarks

धा अनामा कवि । स्वकृति । जावली नाम नाटिका विकोध श्रीद्रपनामा राज्ञ स्वकाराद् बहु धनमवारे । इति पुराज्ञकम्। 'There was a poet named Dhavaka Having sold his own composition, a play called the Ratnavali, he obtained much wealth from a king named Śri Harsa, this took place in ancient times 'This is further supported by Jayarama the author of the Kavyaprahasatılaha, and Vidyanātha, the author of the Kavyapradapaprabha' It will be evident

Cf F Hall Vasavadatta preface pp 15 17 Also Nariman and other Privadarsika pp vivi v 1

that Dhāvaka was a poet who was reputed to have composed the *Ratnāvalī* This later tradition is now confirmed by an earlier writer, *i.e.*, Rāja-śekhara. The quoted passage is misunderstood by Messrs Pisharotys. My translation is the following

"Neither wealth nor noble descent can account (lit are the causes of) for poetic power, for the illustrious Dhāvaka became the foremost of the poets.

By the illustrious (poet) was composed, in the beginning a play called the *Priyadarśikā*

His play the $Ratn\bar{a}val\bar{\imath}$ shines indeed like a necklace of pearls

Having seen his play the Nāgānanda the gallant Śrī Harsa.....''

Thus interpreted, the passage neither clouds the reliability of Rājaśekhara's statement nor gives any indication of the existence of two Bhāsas. The argument of Messrs Pisharotys is merely the result of the ignorance of the Indian literary tradition

But another objection may be raised It may be said that admitting the truth of Rājaśe-khara's statement, what proof is there to show that the SVD, mentioned by him, is identical with the play of its namesake. The answer is that though plagiarism is not uncommon in India, the plagiarists alway respect the title of a play. The Micchakatikam is an enlarged edition of the Cārudattam, yet the redactor abstain-

E

ed from meorpointing the title of the earlier play. Quite a large number of poets have driven inspiration from the Ramayana and the number of Rama plays is pretty extensive but no two Rima plays have an identical title. There are several poems bearing an identical title, e.g., there are 3 Kumarasambharas but two plays with a common title are yet to be discovered. The title of a play seems to have been ilways respected, so the case prima facie is that the SID mentioned by Rajasckhara is identical with the SPD of the group of present plays.

It may now be pointed out that the evidence of some of the writers on Sauslant poeties militates against this conclusion Δ passage is quoted from the tmanathhasarvasva of Sarvananda While explaining the different lands of Sargara, the author remails

त्रिविच श्रष्टहार । घमः धकामिनित्र । तत्राचो यथा नन्द् य त्या बाह्मस्रामोजनम् । ।इतीर स्वदिशमात्मसात्कतुमुद्दसस्य पद्मावतीपित्ययोऽपश्रद्धार । तृताय स्वमवासवद्ते तस्यैव वासवदत्तापित्यय कामश्रद्धार ।

example of a play the Nandayantī. But for the second kind, he does not give any example. And without an example, his statement is incomplete Again he gives an example to illustrate the third kind. From this, the natural conclusion will be that both the second, and the third kinds of śrngāra, are exemplified by the play SVD The plot of the present play is the marriage of Udavana with Padmāvatī. The words स्वदिशमात्म-साक्तर्ते are eloquent. In the story of Udayana as represented by various versions of the Brhatkathā 1.e., the works of Buddhasvāmin, Ksemendra, and Somadeva, the object of the marriage of Udayana with Padmāvatī was not the recovery of a lost kingdom but acquisition and conquest of new territories. It is only in the present play that we find the version that Aruni had conquered the kingdom of the Vatsas and Udayana regained his kingdom with the help of the king of Magadha. The remark of Sarvananda is applicable to the present play only

The question now remains as to what does he mean that Udayana's marriage with Vāsavadattā illustrates the third kind of śrngāra in the SVD I think this refers to the message of queen Angārāvatī as reported by the nurse Vasundharā in Act VI The relavent passage is quoted. The Sanskrit chāyā alone is given

प्रथममेवाभित्रेते। जामातिति । एतित्रि.मेत्तमुजायिनीमानीतः । अनिश्चिसात्तिकं वोशाव्यपदेशेन द्त्ता । श्चात्मनश्चपखतयातिर्वृत-विवादमकुष्य एव गत । श्रथ चावाभ्यां तव च वासवद्त्रायाश्च प्रतिर ति चित्रफलकायामालिस्य विवाहा निवृत ।

This speech refers to Udavan's elopement with Visavadatta under such communic circumstances is certain to an illustration of a love maring. This in my opinion is an appropriate illustration of lāma singara. I cannot help thind ing that Savananda knew the present play and has given it as an example of both the artha and kamasingara. The evidence of Savananda, in my opinion, rather goes to show that the two SVDs are identical

Abhinangupticity, an cludite scholar and writer on Poeties, remarks on page 152 of his Dhvanyalokalocana, a commentary on Dhvanyaloka of Ananda utdhana वर्ण सम्मास्त्रवाहण नाहरे ।

सिनतपदमक्षाट नयनहार खद्रपतिवैत्य । उद्धाट्य साम्रीय हृद्यगृह मे स्पतन्ता ॥

'As it is said in the play entitled the Syapnavisavadatt. The gate in the form of my eves, had its parels of door, in the form of evelushes, closed. Having broken it open with the lightening in the form of her loveliness, the princess entered the temple of my heart'

This is specifically given as a quotation from the SVD by a well known scholar, and is not found in the published play. Some entries conclude that the present SVD is different from the play mentioned by Abhinavagupta. One need not however go so far The non occurrence of the

I propose this emendation The original reading is distinct

stanza can be explained by the assumption of different recensions of the play. Materially differing recensions of the Sakuntalā are known to exist. The Bengali recension of the Sakuntalā for instance contains a number of stanzas, which are not found in the Devanāgarī recension. There will be nothing extraordinary if the SVD had more than one recension.

On the other hand, there is evidence to show that the present play is the genuine SVD Saradatanaya, the author of the $Bh\bar{a}vaprah\bar{a} < a$ remarks in the eighth $adhik\bar{a}ra$

खप्रवासवदत्तास्यमुदाहरसमत्र तु । क्राच्छिय सूपाद् व्यसनाद् देवी मानधिकाकरे॥

न्यस्ति _ _

पद्मावत्या मुखं चोद्य विरोपकविभूपितम् । जीवत्यावन्तिकेत्यतद् ज्ञातं भृमिभुजा यथा ॥

श्रत्रादाहरणम्।

चिरप्रसुप्तः कामा मे वीण्या प्रतिबोधितः। तां तु टेवी न पश्यामि यस्या घोषवती प्रिया॥

This passage was discovered and published by M M Ganapati Śāstrī in the J. R A. S

The 1st stanza evidently describes the incidents of the 1st act of the present play. The queen is concealed from the king and is put as a ward in the hands of the princess of Magadha The second stanza describes an incident of Act VI of the present play. The text of the play is the following

राजा—देवि चित्रदशनात् प्रभृति यह हे।द्विद्वामित्र त्वा पश्यामि । क्रिमिदम् ।

वद्मावती—धार्यपुत्र। अस्य। प्रतिरुत्या सहरशिहेत्र प्रतिवसति। [Sansl 11t chava only]

राजा---कि वासवदत्ताया ।

पद्मावती—भ्रम।

It is cle in that Saradatanaya is describing the Acts I and VI of the present play. This is confirmed by the quotation which occurs in Act VI 3 of the present play. There is no doubt that Saradatanaya was acquainted with the text of the present play and has utilised it in writing these verses

Prof Sylvain Levi published a passage from the Natyadai pana of Rumacandia Guna candra and concluded that the piesent SVD is not the genuine play. The passage is the following —

यथा मासकृते स्वप्नवासयद्त्तं येफालि हामएडपाशिबातलमव-लाक्य बरमगज्ञ ।

> पादाका तानि पुर्धानि सोध्य चेद शिलासतम्। नुन काचिदिहासीना मा रष्टा सहसा गता।

It is specifically stated that the SVD was a play written by Bhāsa The quotation is therefore very important. The stanza put in the mouth of the King of the Vatsas is not found in the published play. On this ground it is concluded that the present play is not the genuine SVD of Bhāsa

Although the stanza is not found but the clements of the stanza lie scattered in the dialogue

between the king and the Jester The idea of the stanza has its correspondence in the prose passage of the play

विदूषकः तत्तहोदो पदुमावदी इह श्राश्रिक्छिप्र शिगादा भवे। [तत्रभवती पद्मावतीहागत्य निगता भवेत्]

गःजः कथं भवान् जानाति ।

विद्षक —इमाणि अवहदकुसुमाणि सेफालिआगुन्छआणि पेमलडु दाव भवं । [इयनपिचतकुसुमान् शेफालिकागुन्ककान् यस्तां तावद् भवान्]।

राजा श्रहो विचित्रता कुसुमस्य वसन्तक।

राजा वसन्क । श्रासिश्ववाकीनौ शिलातल पद्मावती प्रतीक्षिण्यावहे। Parallel Instance of Kalidasa

A comparison of the two passages reveals the fact that they are two different versions of the one and the same scene. The difference is such as can be reasonably expected in different recensions of a play. This view is supported by the parallel instance of the Mālavikāgnimiti a of Kālidāsa. A scene of this play is quoted by Viśvanātha in his Sāhityadai pana, VI. 263. The occasion for quotation is furnished by the definition of Vyāhāra i.e. 'humourous speech.' The same scene is also quoted in identical words by the commentator of the Daśarāpa, III 25. Haaś ed p. 88, Calcutta ed. III 18. p. 121-2.

The passage from the Mālavikāgnimitra of Kālidāsa is the following:—

यथा मालविकाञ्चिमित्रे लास्यवयोगावसाने ।
[मालविका निर्गन्तुमिच्छति ।]

विदूषक —मा दाव उदयससुद्धः गमिस्ससि ।

मा तावद् उपदेशशुद्धा गमिष्यसि । [स्युपक्रमे]

गणदास —[विदूधक प्रति] द्याप उच्यता यस्त्वया हम्भदे। जन्ति ।

ियुपक -पढम पञ्चूल वम्हणस्य पृथा भोदि सा तप बिवदा । (प्रथम प्रत्यूपे ब्राह्मणस्य पृजा भवति सा तया लिखा ।) [माखिका सम्पति]

"As in the Malankagnimitia, at the end of the performance of dance

[Malavikā wants to retire]

The Jester —Don't (go) You will go when the instruction (imparted to you) is (pronoun ced) faultless

Ganadasa — [To the Jester] S11, please speak out What is the breach of precedence that you have noticed?

The Jester —At the first evening (performance of a play) a complimentary gift must be made to a brahmana. She has ignoised that [Valuvil a cannot suppress a smile]"

The text as printed in the extant editions of the Malavikaguimitra is the following —

[मालविका गीता ते निष्क्रामिनुमिच्छति]

विट्रपक —में दि चिट्ठ। कि वि विस्तारियो कमभया। त दाव पुन्धिस्सम्। [मवित् तिष्ठ। क्रिमेपि वो बिस्स्त क्रमेमद्। त ताबव प्रदर्शामि।]

गणुदास -प्रत्ये स्थायताम् उपदेशविशुद्धाः यास्यसि । [मालवि का निवृद्धः स्थिताः ।]

राजा--[श्रातमगतम्] श्रहा सवास्वस्थासु चारुता शोभाग्तर

पुष्यात

देवी -ग्रं गोदमवद्यंग् वि खड़ी। हिख्यए करेटि। [नतु गोतमबचनमप्यायी हद्ये कराति।]

गणदासः देवि मा मैयम्। . . . [विदूपकं विकेक्य] श्रृणुणो विविधितमार्थस्य।

विद्यह -[गण्दानं विजोक्य] सिन्धिणि दाव पुरुष्ठ पद्याजो मए कमेनेदो लिक्खिटो तं भागिसमं । [साजिणी तावस्पृच्छ । पश्चाद्यो मया क्राभेदो लिवितस्तं भगिष्यामि ।]

गगास -भगवित यथाद्रधमभिष्ठीयतां गुगा वा दोषो वा। परिवासिकः यथादर्शनं सर्वमनवद्यम्। कृतः

गणदाप देव कयं भन्यते।

गजा गण्दास स्वर्णे शिथिलाभिमाना वयं संवृत्ताः। गण्दासः –श्रद्य नर्तायेतासि।

देवी--दिहिन्ना परिक्खन्नाराहणेण श्राहेन्त्र बहुद्द श्रज्ञा [दिस्त्वा परीक्तनाराधनेनाधिकं वर्धत न्नार्थः ।]

गणदास --देवीपरिश्रहश्च मे बुद्धिहतु । [बिदूवकं विताक्य] गौतम वददानी यसे मनसि वर्तते ।

विदूप तः पुडमेश्वदेसदंसणे पुडमं वहाणस्स पूत्रा काद्वा। सा गं वे। विसुमारिता। [प्रथमोपदेशदर्शने प्रथमं व्राह्मणस्य पूजा कर्तव्या। सा ननु वो विस्मृता।]

परिवाजिका--श्रहो प्रयोगाभ्यन्तर प्रश्नः।

विदूषकः -- अइ परिडतं भएणे कि अर्ए । मोद् अखएडेणे वि मसमध्या तु वं कि जाणासि । पसरण्चन्द्रपादसरिसेंहि केसपासेंहि पदाणं भीसि आसि । [अयि परिडतं मन्ये किमन्यत् । मे दक्खएडेन-ऽपि असमधी कि जानासि । प्रसन्नचन्द्रपादसहरोः केशपारीरेतान् भोषयसे ।] [सर्वे प्रहसिता । मालविका च मन्द्रिमतं करोति ।]

"[The concert being over, Mālavikā desires to retire]

The Jester -- Madam, please wait You

have forgotten the order of precedence, I would like to asl you about it

Ganadasa —My child, wait a little longer lou will go after your performance is (pro nounced) faultless [Malvika returns and remains standing]

The King [Polimself] O' in every posture, her loveliness requires still preater beauty

The Queen -Su, you have talen the words of Gautama to heart

Ganadisa — No, not quite, graeious queen [Looling at Viduasla] Let us herr what the noble geutleman has to say

The Jester —[I ooking at Ganidisa] First ask the judge Afterwards I shall point out the breach of order of the precedence that I have noticed

Ganadasa — Vindum, pleuse give your opin ion as to what you have seen. Is it good or bud?

Lady ascetic — What I have seen is absolute by faultless. For

Ganadīsa - Sire, what is your opinion ?

The King —Gandasa, we are no longer so confident of the success of our protegee

Ganadasa — Podav in truth, I am professor of dancing ——

The Queen -I must congratulate you, Sn, on giving satisfaction to your spectators

Ganadāsa —The favour of the queen is the best reason for congratulation [Looking at the

Jesterl Gautama, now speak out what you have in your mind

The Jester' At the first representation of a performance, a complimentary gift must be made to a biāhmana first of all. You forgot that

Lady-ascetic - () ' what a pertinent point with regard to the performance

The Jester O would-be learned lady, what else would von have! What do you know, you, who are meapable of crunching even sweetmeats. You frighten all these people with your long braid of hair, white like the rays of the autumnal moon.

[All laugh. Mālavīkā cannot suppress a gentle smile]"

A comparison of the two scenes shows that verses in one have their elements scattered in prose passage in the other. A particular remark-placed in the mouth of one character in one, is put in the mouth of another person in the other. The one is a much more amplified version of the other Several stanzas and sentences of the one are missing in the other. But there is a general resemblance. There is an unmistakable correspondence. The two passages represent two different recensions. Similarly, there can be no doubt that the passage preserved in the Nātyadar pana represents a different recension of the play. The testimony of the ND rather confirms the genuineness of the present play.

The fact of a different recension is further confirmed by a passage of Significant, the inthought the Natal algebraic and the

[नेपर्यं सूत्रधार उत्भारण श्रुत्वा पडित] स्रयं क्र.यं तपोपने उन्युरनारणा (क्रथं मन्त्रा योगं प्रश्वेष यत राजस्य राज्यवत्वा नयन कतुकाम पद्मायतायनवनोत्सायन दृति

There can be no doubt this this passage upper sents a variant of the text preserved by the extant

The authenticity of the play is still further supported by the evidence of \$11 Ishoja Devi, the author of the Singarapiaka a. The passage, first published by M. M. Ganapati & istic in the I.R. A.S. is the following —

श्यमयास्य १२चे पदाविनामस्यस्या द्रष्टु । जा समुद्रगृहक गत । पद्मावतीरिहेत च तद्यसाम्य तस्या व्य प्रायने सुद्राप । यासव दत्ता च सम्रवदस्यमे दद्या (समायमानश्च वासवदत्तामावभाषे ।

This is a synopsis of the Act V of the present play Thus there can be no doubt that the presen play is the genuine Stap avasaradatta and is the work of Bhasa

To sum up, the evidence of Rijaschhair shows that Bhish whote a play called the SVD. The statement of Sind tannya indicates that the pie sent play is the SVD. The Natyadar pana has pre served a different recension of the present play and conclusivly proves Bhash's authorship of the pie sent play. This is further confirmed by the evidence of Sri. Bhoja Deva. The conclusion is that the present play is a genuine play. It is the SVD men though by various writers. It is the worl of Bhash.

We have already seen that the group of these 13 plays is the work of one and the same poet We have now shown that the SVD. of this group has Bhāsa as its author, all the plays of this group are therefore the work of Bhāsa

Another objection is raised. It is said that if these plays are the genuine works of Bhāsa, how is it that not a single stanza, preserved in various anthologies and attributed to Bhāsa, is found in the published plays? The answer is that, as already pointed out, the information of the compilers of anthologies is not always accurate, as one and the same stanza is attributed to different poets. The statement of anthologies is not reliable.

Further Bhāsa is credited to have written a large number of plays. Only 13 plays have so far been discovered. There is no evidence to show that this number represents the total output of Bhāsa. He may have written more than 13 plays. It is quite plausible to say that quotations preserved in anthologies were drawn from the plays which are now lost. Quoted stanzas are not numerous. They are about 10 in all. All these could have been furnished by one or two plays.

Again Bhāsa was not a playwright only. He was also a poet. He composed poems, as well. There is definite evidence to show that Bhāsa produced a poem of a high merit. That poem is now lost. The evidence is supplied by Jayānaka, the author of the *Pṛthvīrājavijaya* or the *Pṛthvīma*-

hendracijaya A stanza from this worl, written in the 12th century \ D, is the following -

सत्हान्यमधारविधो द्राताना दीतानि वहरिष मानसानि । भासस्य यात्र्य रातु विष्णुधर्मान् भग्ऽप्याननात्पारतवसमुमोच॥

Here is a elem reference to a poem of Blusa Vismudharma was either the title of the subject of the poem. This is composited by the commentator Johnaya, son of Nonarya, grandson of I olara. The comment of John up is the following — संद्रिहरिय असमुने काव्य विष्णुवमा मुखाद त्यह वान्। नाव्हरियर्थ ।

Bhish is further supposed to have composed a freatise on poetics. This is supported by the following remail of Righandblatta, the author of Arthadyotanika, a commentary on Sakuntala

त्रत एव त्राशीनभस्त्रियास्या इति मारतेन भानेनापि श्राशी नर्मास्कागयस्त इत्यादायमाशानियदाः।

It is clear from these passages that one or two words of Bhisa at least are lost. It is quite possible that the lost words were the sources of the quotations. The objection that the stances of Bhasa in anthologies are not found in this group of play is therefore not valid.

III The Age of the Plays

It is now comparatively easy to settle the age of the plays

Scholars however differ with regard to the date of these plays. The divergence in their opinion is indeed very great. The period embraced extends from the 4th century B C to 10th

these plays to the 4th century B C on the ground that the arthasastra of Kautalya, a work of the 3rd century B C, quotes a stanza from a play of Bhāsa. the PY, which is therefore earlier than the arthasāstra. The plays must therefore be assigned to the 4th century B C.

Mr Rāmāvatāra thinks the plays to be forgeries and puts them in the 10th century A D.

According to Dr Barnett, the plays are contemporaneous with the $Mattavil\bar{a}sa$, a farce written in the 7th century Λ D, which has many affinities with the present plays

Messrs Lesny. Winternitz, and Sten Konow assign 2-4 centuries A D to the plays, chiefly on the ground that the prākrta of the plays occupies an intermediate place between the prākrta, of Aśvagosa and that of Kālidāsa

We will now arrange the available data in an ascending order

Sāradātanaya, the author of the $Bh\bar{a}vaprak\bar{a}\zeta a$ described, and quoted a stanza from, the SVD in the 12th century A D. The SVD and therefore the other plays of this group are earlier than the 12th century A D.

Bhojadeva, the author of the $Singanapiak\bar{a}$ gives a summary of the fifth act of the SVD Bhojadeva belongs to the 11th century A. D The plays are therefore earlier than the 11th century A. D

Abhirayagupta an author of the 10th century A.D. quotes estanze from the SLD. They are therefore earlier than the 10th senting A.D.

Lyga (Thur) a playwright and pact of the 9th century λ D speaks of the 81 D - Then $\sigma_{\rm g} c$ is therefore curies than the 9th century λ D.

Variance famous rhetoricism of the 5th century VD lines the present \$1D\$ and his quoted the following stanzion his Kingdanlara sutrairth. The stanzious quoted to illustrate tyajokti or mayol to ore, dissimulation

ारच डाणुर्गरिक् पात्राविदन मामिनि । कारापुर्वाचयोद माधुपात सुरा हत्तम् ॥

The stanzi, with two virinits ie, reading so dula for early amou and mama for kelam, occurs is IV 7 of the extint SID

Vanning also quotes the following line — यो मन्दियम्ब रत उ सुर्वेत्।

Vanum does not specify the source of his quotation. But the line occurs in IV 3 in the Pratizñayaugandharayana

Vamana quotes another stanza aso without mentioning the source The stanza as the following —

यामा पित्रभवति मद्ग्रदेवदक्षीना द्वसेव मारसगर्गह्य वित्तुसपूर्व । नास्यव पूर्वपत्रिरूदयशहरासु पीजार्जाह्य प्रति कीटसुप्तावलीह ॥

Reading Vibrahapuspah for Viluptapusvah the stanza is identic il with 1 2 of the Carudattu This stanza is also found in the play named 'The Clay Cart' But Vāmana must have quoted it from the Cānudutta for the fined pāda in the latter is quite different. The quotation has greater resemblance with the Cānudutta I. 2. than with the corresponding stanza of the Clay Cart. Vāmana therefore knew three plays of the Trivandrum group. Their age is therefore earlier than the 8th century A. D.

Bana, the court poet of King Harsaculogises Bhasa. His date is therefore earlier than the 7th century Δ . D

Bhāmaha, the author of the Kāryālankāra, criticises some poet in the 4th chapter of his work. This attack seams to have been delivered against the Pratināyangandharāyana. Even a line of Bhāmaha is identical with the war cry of the soldiers in the play. It may therefore be assumed that the Py formed the basis of Bhāmaha's criticism. According to Mi Kane, the learned author of 'The History of Alankāra Literature' p. XXXIX, Bhāmaha flourished before Bāna, i.e., before the beginning of the 7th century AD, and may be put in the 6th century AD. The plays are therefore earlier than the 6th century AD.

Kālidāsa pays a compliment to Bhāsa in the prologue of his *Mālavikāgnimitia* Bhāsa is therefore earlier than the 5th century A D

The rtha-astr of Krutaly 1 quotes a stanza from the PY The stanza is the following —

नव शराव सलिलस्य पूर्ण सुसन्धत दर्भकृत।त्तरीयम् । तत् तस्य मा भूत्ररक च गन्देद् या भर्तृणिएडस्य कृत न गुष्यत॥

This stanza, which is evidently a quotation in the Arthrisastra, occurs in IV 3 of the Py The Arthriastra is a work of the second century A D although it has prescribed older literary record. The play may therefore by assigned to the heginning of the second century A D

No other had can be added to this chronological chain. We must in consequence stop with the beginning of the second century

The Legend of Udayana

Udayana is the line Arthur of Indian Litera tuic He is the fasemating hero of romance the Prince Charming of the fairy tales Handsome, gallent of noble descent, and fond of sport and adventure, he is a royal length errant with a heart priticularly sensitive to beauty therefore, became an ideal subject of legends Udavana was undoubtedly a historical king, a eontemporary of the Buddha, but mis history is enshiouded with mythical accounts. But there is no doubt that he captivated the hearts and the imagination of his generation His popularity is attested by numerous legends preserved not only in Sanskiit literature but in the Pali comment. aries, the writings of the Northern Buddhists. in Tibetan Kandjur, and in the chronicles of the Juns The legend of Udayana is found in the

Vinaya of the Müla-Saivāstivādins, in the Vinaya Pitakam 2 290—2, SBE XX pp 381f, in the the Cullavagga II 1 12 15, the Angultara Nihāya, 8 42 1, 8 13 1, 8 15 1, the Samyulta Nihāya, 35 127, the Udāna, 7 10. Buddhaghosa s commentary on the Majihima Nihāya, entitled the papañcusūdanī, the commentaries on the Dhammapāda, Burlingame s Buddhist Legends, part I pp 247 293, the Mātanga Jātaha, Vo 497, the Dhonasākha Jātaka No 353 the Dalhadhamma Jātaka No 409

The legend of Udayana is preserved in the Jam works, ie the Trisastisalākāpurusacarīta of Hemachandra the Kumārapālapratībodha of Somapiabha, and the Migāvatīcarītia of Maladhārīdevaprabha

Of the Sanskiit works. reference is made to Vāsavadattā in the Mahābhāsya of Patañjali, who mentions, while commenting on P 4.3, 87. an āhhyāyihā entitled Vāsavadattā The Arthaśāstia of Kautalya. Bk 9, Ch 7 contains a reference to Udayana The Purānās have preserved an account of Udayana Reference to the legend is found in the Meghadūtā of Kālidāsa, I 30-31, and the Clay Cart, IV 26

The legend of Udayana is preserved by Buddhasvāmin in his Ślokasamgraha by Ksemendra in his Bihatkathāmañjarī, by Somadeva in his Kathāsarītsāgara These are based on the Bihatkathā of Gunādhya, which is now lost

The legend of Udayana is a fertile source of

the plot of plays. The plays hased on Udayana legend are the following.—The Pratijānyangan ahrayana and the Svapnavusavudatta of Bhasa, the Ratnavali and the Priyadarul a of Haisa, the Tapasavatsarajacarita of Anangahaisa Mataia rija, and the Udayanacarita, mentioned by the commentator on the Dasarupa. It is evident that the legend of Udayana was one of the most popular is it is found in various worls of the Buddhists, the Jains, and the Sanslait writers.

Now we will give a short recount of the different versions of the legend of Udayana

The Buddhist legends

The legend of Udayana forms a part of the legend of Pradactain the Tibetan Kandjui. It is to inslated with minor omissions by Lacote in his Essai sur Gunadhya et la Bihathatha pp 237ff. The following summary is based on his French translation—

Udayana was an enemy of Pradyota The latter was convinced of the finilty of feminine virtue, and gave permission to the women of his hairem to roim freely at night till the heating of a dium. All except one took advantage of this privilege. Udayana heard the news and being fond of adventure, set out for Ujjayim There he met one of the wives of Pradyota named Tila, who left him at the sound of the dium but managed to steal his ring before departure. The ring enabled Pradyota to discover the audacity of Udayana and he made preparations, to

capture his enemy Udayana repeated his visit to Ujjayini but this time he was accompanied by his minister Yaugandhara. They put up at a house. The house was beseiged. Yaugandhara disguised Udayana as a maid servant. Udayana escaped.

Pradyota was furious against his minister, Bharata Bharata constructed a huge elephant, capable of hiding 500 soldiers in its inside. The elephant was let loose in a forest near Kauśāmbī. Udavana endeavoured alone to capture the elephant. He was overpowered and was taken as a prisoner to Ujjavinī. Pradyota wanted to put him to death but not before learning the secret of taming elephants. At the suggestion of Bharata, Vāsavadattā, the daughter of King Pradyota, was appointed to learn the charm. She took her seat behind a curtain and was enjoined not to look at her teacher

Yaugandhara became anxious about the king. He sent his sister Kāñcanamālā to Ujjayinī She disguised herself as a beggar woman and penetrated into the royal palace She managed to have an interview with Vāsavadattā, to whom she revealed the identity of her teacher Vāsavadattā drew aside the curtain, and fell in love with Udayana, who also became enamoured of her Lovers now met frequently and decided to elope together

Yaugandhara was informed He came to Ujjayınī, disguised as a mad man Vāsavadattā

obtained permission of her father to go out for rides with Udayana, as all that she needed were a few practical lessons in taming elephants. Both got into the habit of going out and coming in at all lionis. Yangandhara meanwhile deposited dung of elephants in several places on the road to Kausumbi. His disguise of a mad man did not awal en any suspicion. One evening Udayana, Vasavadatta, Yangandhara, and Kuñennamala mounted the she elephant Bhadravatt and e caped. The plot was discovered. The fugitives were pursued. But the pursuing elephant Nada giri lost time in smelling the dung deposited on the road. This gave time to Udayana to cross the fronter.

Udayana was now hurning to take revenge on Pradvota and determined to force him to become a weaver. Vasavadatta became aware of his intention and lost her regard for him. Yaugandh irawent to Ujjavini disguised as a merchant and allured Pradyota by means of a beautiful woman. He was made prisoner and taken to Kausambi, where he was forced to learn the trade of a weaver. He was one day shown to Vasavadatta She swore to avenge her father. She continued to set him free and to send him back to Ujjayini She pushed. Udayana into a deep pit where he was devoured by ferocious dogs. She was, in her turn, burnt alive

The Vinaya of the Muln—Sarvistividins is in substantial agreement with the Kandjur ver

sion The most amplified account, however, is preserved by the *Dhammapāda Appamāda Vagga* translated into English by E W Burlingame H O S. Vol XXVIII pp 247 ff The following summary is based on this version

One day, king Parantapa of Kauśāmbī sat in the open air with his queen who was pregnant. The queen wore a precious, crimson cloak, and in a playful mood, took away the royal signet and slipped it on her own finger

At that moment, a monster bind came swooping down and mistaking the queen for a piece of meat, seized her, and conveyed her to a far-off banyan tree on the Himālayas. The bird was frightened away. The delicate queen, half dead with suffering and fright, gave birth to a son at the dawn of day, and in consequence named him Udena.

Nearby lived an ascetic of warrior caste. He happened to pass by the tree — He saw the queen in her miserable plight— He took pity on her, made her come down the tree, conducted her to his hermitage, and ministered to her comforts. After some time—the queen—thought—over—the matter, 'if he were to leave her, she and the child would both perish as she knew neither the way she came, nor the way to go to her country.' The only way to get out of the difficuly was to seduce the hermit. So she displayed herself before the ascetic. And they lived happily together as man and wife

One day the assetic observed the conjunction of constellations and exclumed, 'My lada, Para tapa, king of Kausambi is dead'. The queen becan to city. Being questioned, she reverled her identity. The ascetic tried to console here 'It's for my son, I weep,' she said, 'to him belongs the sovereignty by right of succession and now he has become one of the common herd' 'Grieve not, my lada, said the hermit, 'I shall give him the means to inherit his kingdom'. Thereupon the hermit give the boy a linte and a charm to tame elephants.

Udena was informed by his mother that he was the son of Prantapa and that he must go and claim the throne. She gave him the cloak and the signet of the king to prove his identity. Udena, followed by a mighty army of elephants, whom he had tamed himself, marched to Kausambi and claimed the kingdom. He proved his identity. The city gates were thrown open to him. He was welcomed and crowned king.

The winning of Vasuladatta part 4

Canda Pajjota was king of Ujjem. He became jealous of king Udena. He employed the stratagem of a mechanical elephant with soldiers concealed inside and had Udena captured and brought to Ujjem as a prisoner. Overjoyed with his success, he gave himself up to festivities for 3 days.

Being reproached for his conduct, he agreed to release Udena provided the latter unparted to the former the secret to charm elephants. Udena refused to divulge the secret unless homage was paid to him. A compromise was made. Paijota said to Udena, 'Will you divulge the chaim to another, if the other will pay you homage', 'Yes, Your Majesty' "Well, then, we have in our house a hunchbacked woman She will sit behind a curtain. You remain outside and have her repeat the chaim 'Udena agreed Pallota then went to his daughter Vāsuladattā and said, 'Dear daughter, there is a certain leper who knows a priceless chaim. You sit behind a curtain, and he will remain outside and repeat it to you You get it from him, for it would never do to let anyone else learn it, and then I will get it from you' It was a contrivance of Pajjota to feign that Udena was a leper and Vāsuladattā a hunchback to prevent their meeting and falling in love with each other So the lesson began Udena sat outside while Vāsuladattā remained behind a curtain One day Udena repeated the charm several times but it was reproduced incorrectly every time Berng impatient. Udena 'Dunce of a hunchback, your lips are too thick, and your cheeks are too pudgy! I have a mind to beat your face in' Say it this way? Vāsuladattā replied in anger, "Villain of a leper, what do you mean by those words? Do you call such as I 'hunchback' " O' Udena lifted a fringe of the curtaın and saw Vāsuladattā Their eyes met They fell in love at first sight. Explanations followed.

The secret was now out From that day lessons became pleasant and prolonged

Udena pursuaded Vasuladattā to clope with him and promised to make her his chief consort Vāsuladattā agreed deceived her father, and obtained permission from him to go out at night with Udena, in order to gather a certain herb, necessari for the operation of the chairm at a particular time inducted by the stars. They went out mounted on an elephant and got into the habit of returning at all hours. People became used to their coming and going at all hours.

One day when Pajjot 1 had gone to amuse himself in his guiden, Udenn filled several leather bags with gold and silver come and eloped with Vāsuladattā Pajjot 1 wis informed of their flight. A force was sent in pursuit. When Udena saw the pursuing force draw near, he opened one bag and settlered the gold and silver come on the road. The troops delayed in picking up the come. The trick was repeated several times till Udena crossed the frontier in safety. Having reached his capital, he made Vasuldatta his chief queen.

The unreative continues to relate the story of two other queens of Udena ι e, Magandiya and Samavati which however does not interest us at present, and need not therefore detain us

The Jain Version

We now come to the legend as preserved by the Jain chronicles. It is related by Somapiabha entitled Paradāragamane Pradyota kithā, i.e., 'the legend of Pradvota in illustration of the evils of adultery'. It is, as the title shows, a legend of Pradvota and not that of Udayana. The account of Pradvota's invasion of Rājagrha and his relation with Abhaya, son of king Śrenika, is interesting but not quite relevant to the present discussion. The story of Udayana is incorporated in this legend of Pradvota. The pertinent narration only is given below.

King Pradvota of Ujjavini had a daughter Väsavadattä. The king wanted to teach her He was in search of a skilful musician. but none could compare with king Udayana, who had acquired great reputation for his exquisite melodies. Udayana was proud and powerful, and was not likely to become a music-teacher. so Pradyota used the stratagem of the mechanical elephant to capture him. He was carried to Ullayini as a prisoner and requested to teach Vāsavadattā playing on the lute He was warned, at the same time, never to try to took at her or to ask her any question, as she was blind by one eye and would feel ashamed if he did so The princess in turn was informed that her teacher was a leper and she should therefore keep herself at a distance A curtain was drawn between them And the lessons began The princess began to love

^{*}The original passage together with an English translation was published by P D Gune in the Annals of the Bhandarkar Institute July, 1920 Vol II part I I am indebted to this publication of Gune

her teacher from the sweetness of his voice—She longed to see him—One day she played brilly. The teacher was impatient and eried, 'May you perish, O blind one' She retorted, 'you forget yourself, O leper—He thought that she must be blind in the same way in which he was a leper He lifted the curtain up—He saw that she was a Rati meaning. To her he appeared a second Cupid They discovered that they were deceived—From that day their love grew with lerps and hounds

One day the cleph int a micd Nalagili escaped from the stable. There was a general fright No one dated approach him The king was advised to asl Udivini to capture Valagini with his inusic. He consented on the condition that he and Visavaditta both, riding on the she elephant Blildi anti, should sing and play together. This was allowed Nalagara was tamed The king was glad and went to his gaiden to enjoy himself, asling Udayana to follow with the princess This opportunity was serred by Langandharayana, who was living there disguised as a mad man He filled 4 1 us with the unine of a she elephant and together with Kancanamal 1 rode heside Udayana and Vasavadatta Instead of going to the king's gaiden, they made for Kau imbi Their flight was discovered and they were pursued At the approach of the pursuing elephant, a 121 of unne was smashed. The elephant de layed in smelling if The repetition of the trick brought Udayana to Kausambi in safety

The legend of Udayana as related in the Bihat hathā and preserved in the Nepalese and the Cashmerian recensions can be studied in the extracts of the original passages and their English translation, contained in this volume.

Birth of Udayana

All the accounts are unanimous in the following points

- (1) The pregnant queen of Kauśambi is mistaken for a piece of meat, seized, and carried away by a monster bird to a distant place.
- (2) She gives bith to a son who is called Udayana because he is born at dawn (Udaya) or on the mountain of the rising sun
- (3) The mother and the child are looked after by a hermit
- (4) Udayana acquires a lute and a charm to tame elephants

The points of difference are the following.

- (1) The name of the king of Kauśāmbī is different in different recensions. The variants are Parantapa, Śatānīka, and Sahasrānīka.
- (2) The place to which the queen is carried is different, it is a banyan tree in one, and the summit of a mountain in another.
- (3) The manner in which the queen is saved from the bild is also different, (a) the queen herself frightens away the bird, (b) a divine speech prevents the bird from devouring the queen, (c) the bird itself realises its mistake and leaves the queen

- (4) A hermit or his disciples conduct the queen to the hermitize. According to the Bud dhist legend, the queen seduces the hermit According to other accounts, she remains chaste
- (5) Udayana acquires the lute aid chaim in different ways (a) from the heimit, (b) from a Nāga, whom he released from a hunter, (c) from the King of serpents on his visit to the nother world, through the friendship of young \agas
- (6) According to the Buddhist legend, the queen does not retirin to Krusāmbi. According to Buddhist umin, she flies through an with two pupils of the size, and is left with her son in the royal park in Kausāmbi, necording to Somideva, the King of Kiusimbi is informed of the where abouts of the queen by a hunter, himself sets out in search of her and brings her back with his son

It will be noted that these recounts differ in minor details such as the names of the personages, king, queen, hermit, naga and so on, or the method of frightening rway the bird, or the manner of acquiring the lute and the chaim, and of the restoration of the queen. The essential elements of the story are identical such as sezure and conveyance of the queen to a distant place, birth of Udayana away from his native place, and the acquisition of the lute and the charm. From the identity of the essential elements in different accounts, it is clear that the story was well known and widely circulated Differences are such as would be naturally introduced by different nairators with out however changing the character of the story

The winning of Vāsavadattā

Here too there is a clear unanimity with regard to the main story The principal characters bear the same name, ie. Udayana, Yaugandharāyana, Pradyota, Vāsavadattā, and Kāñcana-The she-elephant, on which the lovers elope, has the common name Bhadravatī pursuing elephant has also the same The means of capturing Nalagiri or Nadagiri Udayana is a stratagem used by Pradyota, i e., a mechanical elephant with soldiers concealed inside All the accounts also agree in showing Pradyota a mighty, powerful, and cruel King. They also agree in depicting Udayana as a young, handsome, gallant knight, fond of love and adventure, with a taste for music, and power to tame wild elephants In every account, he is appointed as a teacher of Vāsavadattā, he is appointed to teach her the secret to tame elephants in the Buddhist legends, and to teach music in the Jain and Sanskrit versions. The teacher and pupil are separated by a curtain in the Buddhist and the Jain legends She is passed off as a hunch-back, or blind by one eye, and he as a Both subsequently fall in love with each other. Yaugandharāyana comes to Ujjayıni disguised as a mad man. He helps Udayana in his elopement The pursuit is delayed by depositing heaps of elephant-dung on the road, or by smashing jars of urine of she-elephants, for the pursuing elephant must smell them, or by scattering gold and silver coins on the road, which the troops begin

to piel up, or the thight is covered by a band of soldiers, whom Yangandhar iyana has beforehand stationed in different places. The story ends with the mairinge of Udayana and Vasavadatt It will thus be seen that differences are with regard to minor details while the main incidents are identical.

Sources of Bhasa

Is it possible to reconstruct the somees from which Blush drew his materials? Was he indebt ed to the Irm or the Buddhist writers ! The Irm legends in their literary form are not earner than the 12th century \ D The Dhimmapada com mentaries belong to the 4th century A D The Tibet in Kandini cannot be dated earlier than the 31d century A D If we recent the date assigned to Bhisi, ie, the and century AD. he will be interior in time to the literary versions of both the Jun and the Buddhist legends it must be remembered that the levends them selves are much older than their literary versions They must have existed as a floating mass of tradition, hunded down from generation to generation by oral instruction. But the Jain and the Buddhist legends in their literary form have nothing corresponding to the incidents which form the basis of the play, the syapnavasavadatta may therefore be assumed that the Jam and the Buddhist legends of Udayana in their floating state, and pie literary existence, had nothing eorresponding to these incidents. Bhisa's utilisa

tion of the Jain and the Buddhist legends is therefore extremely doubtful.

Was he indebted to the Brhat Kathā? If the Brhat Kathā is to be judged by the Ślokasamgraha of Buddhasvamin, who does not relate the story of the acquisition of Padmavati then it will have to be assumed that the Brhat Kalhā also did not relate that story. But it may be objected that the Brhat Kathā did contain the story of the acquisition of Padmāvatī as is indicated by its Cashmerian recension, preserved by Somadeva, and that it was left out in the abridgment of Buddhasvāmin, who however seems to be familiar with this part of the legend for he mentions Udayana's two queens, i.e., Vāsavadattā and Padmāvatī by name If therefore the Brhat Kathā is to be judged by the Cashmerian recension, it will be noted that the account of Somadeva is fundamentally different from that of Bhāsa According to Somadeva, the astute minister was not satisfied with the small kingdom of the Vatsas. He wanted to conquer the whole world. The King of Magadha always threatened their rear, so he had to be conciliated

According to Bhāsa, Udayana was overpowered by a powerful nival Ārum. He was defeated and had lost the greater part of his kingdom. He came to seek help from the King of Magadha in order to recover his lost kingdom. The two accounts are so different that the one could not have been based on the other. In this way, one can come to a negative conclusion that

Bhasa was not indehted to the Jain or Buddhist writers, nor was he indebted to Grinadhya, who is generally assigned to the 3rd century A D (sunridhya's date will present some difficulty in making Bhasa driw upon the Brhat Katha There is no evidence to show that Bhasa is directly indebted to 10c Brhat Katha Bhasa must have utilised the same materials, the same floating mass of oral tradition which served as the original sources of Grinādhya

What is Drama?

What is diama? The Sanshit writers on Poetics describe it as dr'ya havya, ie, 'poetry to be seen,' while the epic and the lyric poetry are described as Siarya, ie 'poetry to be heard'. This is a general description and means that a composition suitable for representation on the stage is drama, while a composition capable of recriation is epic or laric poetry. Poetry is further defined as Vahyam rasatmakam kavyam*, ie 'a sentence or words, whose soul is inade up of rasa, is poetry' Rasa is a technical term and is explained in the following manner—

विभावानुमायन्याभेचारिसयोगाद् रसनिष्पत्ति ।

'The consummation of rasa is brought about by a combination of the determining causes of emotion (vibhāva), the resultant indications of feelings (anubhava), and the permanent and temporary continents

There are numerous defin tion of poetry It is not possible t enter here into an elaborate it cuss on on the nature of poetry I have selected the generally accepted new

The causes of emotion are, eg., in dramatic representation, in characters, in circumstances, etc. The indications of feeling are shown by sympathy, disgust, etc. The constant or permanent sentiments (Sthāyibhāva) are love, melancholy, etc. The temporary sentiments are such as ennui, etc When permanent sentiments are evoked by various elaborate means, employed by a dramatist, an individual forgets himself, and feels a particular kind of pleasure, which may be described as æsthetic. This is rasa. Rasa may therefore be translated as 'æsthetic or intellectual pleasure.' The definition of Sanskrit writers of drama may therefore be summed up thus

- (1) drama is dršya kāvya.
- (2) kāvya is rasātmakam vākyam, i e 'a composition, capable of evoking æsthetic or intellectual pleasure and suitable for representation on the stage is drama.'

It may now be asked what makes a play suitable for representation? What in other words is its most essential characteristic?

Is it dialogue? Not necessarily, because philosophical treatises often make use of dialogue. The Dialogues of the Buddha is an example. The Buddha holds conversation with an opponent, confounds him with argument, perplexes him with comparisons, and finally converts him to his own view. There are always two or more than 2 speakers. The discussion is carried on by means

of dialogue, yet no one will yenture to call the dialogues diama. Relicions extechisms mil (use of the same device. Ouestions are put by one speaker and answers are given by an other Religious polemics an written in a similar way The Satuartha Pral & d of Sy une Day manda Sprasyntias in instruce of this land. But the best allustration of this view is to be found in the Dialogues of Plato | These di dogues lick neither literary finish not implimation. They are meres of art and often possess a dramatic on dity yet are not drain; Pale for instance the Crafulus Three characters are introduced The subject of discourse is language. The views expressed by the various speakers are highly interesting, act the Cratylus is not a play. If an attempt were to be made to represent the Cratylus on the stage, it will be a complete fulnic. It is therefore clear that drama needs something more than more interesting dialogue

Is the essence of drama, action? Diama holds the improving to nature. It is a reflection of life. It is a lift of reality put on the stage. It imput therefore representation as action is in essential element of life. In as much as drama unitates life, it imput the action. But if action by itself constitutes drama, then why should not lively descriptions in epic poetra he regarded as drama? Drama in that case would also embrace in its province vivid scenes of bittles. It may there fore he stated that the main function of drama is

to employ dialogue in order to represent a harmonious action, such as may spring from the circumstances of life, actually or conceivably real.

It may be objected, why make circumstances of real life essential? The importance of including them will be realised if drama is to be distinguished from lyric poetry. The subject-matter of lyric poetry is the individual thoughts and feelings of the poet. The poet sings because he must. His heart is full to the brim and overflowing This flow must find an outlet It is a free, unrestrained outpouring of the heart. When the heart is stirred by some great passion, sorrow, or emotion, the poet does not make any secret He simply gives expression to it. His feelings are his own They are individualistic His poems are the products of his immost soul In Memorium of Tennyson, Adonais of Shelley, Premières Méditations of Lamartine, and Les Nuits of Alfred de Musset are instances of this kind.

But a dramatic poet must not let his own personality intrude into the play. There is no occasion for him to give expression to his own individual thoughts and feelings. He may take sides, he may sympathise with a particular character, but he may not make his characters mere imitations of himself. His characters must be true to themselves and must have an individuality of their own. The dramatic poet

cannot make his own emotion the plot of a play. He must take a subject from history, religion, or from the actual life of man. But the subject must always be external. The subject matter of lyine poetry is therefore generally opposed to that of diama.

Is it not enough to say that a diamatic poet represents action on a subject furnished by hit? Where is the need of laying down a rule that the action must be represented by means of dialogue? This is necessary in order to distinguish drama from opic poetry. The subject matter of opic poetry is also derived from history, or religion, or life. It contains lively seenes and vivid descriptions of battle. But an opic poet speals in his own person. In drama, a poet does not speal in his own person, he lets the characters speal for themselves. Dialogue is therefore a necessary element of drama.

The Law of Brunetiere

We have so far described the external form of drama, its body so to say. But this is the description of its most superficial characteristic

We will now consider as to what constitutes its soul? Aristotle long ago laid down that tragedy must show a 'struggle' The idea of 'struggle' was further developed by Hegel, who wanted to lay down a common principle for both tragedy and comedy He was of opinion that there must be a 'conflict of will' If the human will is in conflict with the drune will, or against

the mexhorable dictates of fate, or mrevocable decrees of a powerful monarch, the result 18 tragedy If the will is in conflict with another human will, or circumstances which are surmountable, the result may be comedy. This idea of 'conflict of will' was accepted by Coleridge and Schlegel. But at present, the generally accepted view, at least in France, England, and America, is that of Ferdinand Brunetière He enunciated his doctrine in his famous La Lor du théâtre, r e., 'The law of drama.' This was added as a preface to Les Annales du théâtre et de la musique of Noel and Stoullig. The law of drama was first published in 1894. Brunetière is of opinion that it is not so much 'conflict' as 'volition,' which constitutes the soul of drama He subordinates the idea of 'struggle' to that of 'will' For him, the drama is nothing but the spectacle of a 'will' striving towards a goal and conscious of the means which it employs. The true action, which should be distinguished from motion or agitation, is that of a 'will,' conscious of itself, and conscious of the means, which it employs, for the fulfilment of its goal

The Vision of Vasavdatta.

If we accept the law of Brunetière as the acid test of drama, the Vision of Vāsavadattā will indeed be regarded as a dramatic masterpiece. The play presents to us the spectacle of a 'will,' which is conscious of itself, and of the

means to be employed for the fulfilment of its object The striving of a 'will' for a particular goal is depicted by Bhasa in its perfection King Uday ma is fond of sport and is too much attached to the society of his beloved queen Vasavadatia He neglects the aftairs of state A strong and watchful enemy Arum takes advantage of the situation and infliets defeat after defeat on Ldayana, who loses the greater part of his kingdom, and retires to a frontier ullage Lavanaka Yaugandharayana, his astute and devoted minister, now appears on the scene The minister's unbounded devotion to Udavana louses him to retrieve the situation so as to restore the king to his ancestral throne The Minister hits on a plan Without reinforcements, it is impossible to fight against the powerful enemy The best means for securing military help is to make a matrimonial alliance with the king of Magadha This king has a young sister, Padmavati, of mailiagable age But there is a serious obstacle in the consummation of the alliance As long as Vasavadattă is alive, Udayana will nevel wed another woman Moreover, the king of Magadha will not consent to offer the hand of his dear sister to Udayana, because he is passionately in love with Vasavadatta Vasavadatta is the obstacle, and must therefore be removed interests of the state demand her sacrifice

The minister therefore resolves to sacrifice her Vāsavadatta should be separated from the king, and unknown to him, hidden away in some secret place. A rumour, that the queen is dead, should then be spread Both Udayana and king of Magadha being convinced of her death, there will be no difficulty in cementing the matrimonial allience. When Udayana is mailied to Padmāvati, and the kingdom reconquered with the military aid of Magadha, Vāsavadattā will be restored to Udayana. This scheme however had a serious defect Firstly, Udavana may, at the time of restoration, refuse to take Vāsavadattā back. suspecting her purity during the period of separa-His wife must be above suspicion therefore necessary to furnish convincing proof of the purity of the queen, during the period of sepa-Secondly, Vāsavadatta and Padmāvatī may not get on well with each other, which will make their lives and the life of Udayana miserable. This unpleasantness must be avoided Both these difficulties are solved by a clever idea Yaugandharāyana decides to throw Vāsavadattā together Vāsavadattā is to Padmāvatī disguised as a brāhmana woman of Avanti and is to be left with Padmāvatī as a waid of the latter. Constant companionship will tend to make $\mathbf{A}\mathbf{t}$ the them friends time of restoration. Padmāvatī will be able to convince the king of the purity of Vāsavadattā.

Having decided on this plan of action, Yaugandharāyana takes two of his colleagues into his confidence, and is assured of their active and secret co-operation. He knows well that the

enforced mutual separation will inflict a great sollow on the loyal couple and bring hardships on Vasavadatta. But the spectacle of the sufficient of the loyal couple does not move the minister. The suffering will be temporary, and is in the interests of the state. He therefore de liberately and consciously puts his plan into action.

Vasavadatta is privately approached, inform ed of the plan, and is requested to cooperate with the minister. Vasavadatta is prepared to bear any hardships, or to make any sacrifice, for the sake of the king. But to hand her own husband to another woman is indeed a very hard task for her. She is deeply in love with the king. She loves him more than her life. To live for her is to love. Yet she is asked to give up her love and go volunturly into banishment. She is nevertheless pursuaded to mile the supreme sacrifice.

Yaugandharavana disguises himself as a her mit and Vasavadatta as a Brahmana lady and proceeds towards the capital of Magadha. In a herimitage, he meets the procession of Padmāvati, who has returned after paying a visit to a lady hermit. A proclamation is issued and all hermits are invited to asl any boon, they may desire. This affords an opportunity to Yaugan dharayana. He steps forward and requests Padmavati to accept Vasavadatta, whom he passes off as his sister as a ward and to lool after

her for some time. He represents that his sister is deserted by her husband and he therefore wants to go in search of him, and to bring him back, if possible. Padmāvatī, true to her word of proclamation, agrees to look after Vāsavadattā, whose beauty and courtly demeanour has already produced a favourable impression upon her.

While they are still in the hermitage, a student arrives and brings the latest news of Lāvānaka The palace of Vāsavadattā is burnt. Both Vāsavadattā and Yaugandharāyana are reported to have perished in the Udayana, who was out on a hunting expedition, returns late in the evening As soon as he hears the dreadful news of the death of his beloved queen, he becomes distracted with sorrow He shown the half-burnt ornaments, which decorated the queen's person. He claspes them to his heart and falls unconscious on the ground. On regaining consciousness, he seeks to put an end to his own life His ministers have great difficulty in preventing him from doing so. They hold him back perforce, and taking the sorrowstricken king with them, leave the village student's vivid description of the great grief of the king reassures, on the one hand, Vāsavadattā of the love of her husband. On the other, it kindles a flame of love for Udayana in the heart of Padmāvatī Padmāvatī is deeply moved and 156321 falls in love with Udayana

WIN DILVED

In due course, the king of Magadha is in formed of the events, that took place at Lavanal a Meanwhile, Ldavana has come to the capital of Magadha, in order to seel and for his military operations. He impresses the king of Magadha by his nobility, wisdom, youth, and good loofs. He is offered, and accepts, the hand of Padmayati. The mailiage is performed at Rajagrha. The alliance is concured. Reinforcements are now forthcoming. Udayana reconquers his langdom, and Vasavadatta is finally restored to him.

Yaugandhai iyana is the central figure of the His portinit is magnificently drawn it is a human portrait, full of life, and leality He is a man of resource and has a masterful personality He is an astute efatesman individuality is so remarkable that he appears to have been drawn from some politician, personally known to the poct He is a master of cunning diplomacy But the mainspring of his action is his unwavering devotion to his master. He is a stern, manly figure, who has little importance for the love romance of his master, when the interests of the state are at stake As a matter of fact, he completely identifies himself with the state He might have exclaimed with Louis XIV, I am the state' He has all the necessary qualities of a councillor of a king at a critical period shiewd, is never deceived by the enemy not afraid of danger Obstacles do not discourage

him. Even an adverse fate does not make him despair. He is a real die hard. He has in him the quality of doggedness. Above all, he has a strong will. It is his will, that dominates every thing. He overcomes all obstacles. He triumphs over all impediments. The whole action of the play is a mere development, as it were, of the plan of the minister. He pulls wires from behind the scenes, and directs the course of events. Here is in short the spectacle of a will conscious of itself, and conscious of the means it employs, for the fulfilment of its predetermined plan of action.

Further, the play presents a profound psychological study. It depicts, in a masterly way, the drama that is going on in the soul of Vasavadatta, at the time, when she learns of the approaching marriage of her husband with Padmavati voluntary exile, is living as a ward of Padmāvatī, under an assumed name Padmävatī looks upon her as a friend, and expects her to rejoice at her marriage with Udayana, which marriage is just the cause of Vasavadatta's deep distress But circumstances deny her even the consolation of tears. Weeping is mauspicious, especially on an occasion of marriage. Vāsavadattā has a feeling of gratitude for Padmāvatī, on account of her hospitality, kind and courteous treatment, and looks upon the latter as her benefactor On the auspicious occasion of Padmāvatī's marriage, gratitude does not allow her to shed the tears, which she can hardly restrain. She can neither weep, nor refrain from

weeping Visuaditti must not disclose her secret Her lips are scaled. Thus no one in the palaci of Padin watel nows the great sorrow, which is gnaving at her heart. In her great distress, she is denied the comfort, which the sympathy of friends brings to the sorrowful heart. On the other hand she must beneall, she is suited nothing She has to listen to the meny and explorant tail of the bride and lier companions Padminatus full of the virtues of Udayana and on one occusion remarks that Madam Visavadati is love for Udayana could not have been as deep as her own Visavadatti listens and finds it difficult to control herself. But she does not give herself away The strain is almost on the breaking point -What a tremendous effort, it must have cost Vasavadatti not to give heiself away The seene is drawn with a delience and skill, which could have been employed by a master artist only The following scene from Act III is quoted as an illustration

ACT III

(Enter Vasavadatta, deep in thought)
Visavadatta—Having left Padmivati in the drawing room of the ladies' court, now crowded on recount of the merriment of the nuptial celebrations, I have sought the seclusion of this pleasure garden. Now I can give vent to my sorrow, which cruel fate has laid on me. (Turning round). Alast I am undone. Even my noble lord now

belongs to another woman. Let me sit down (Sits down) Blessed indeed is the female Cakravāka Separated from her mate she does not live. But I do not give up life I, unfortunate as I am, live in the hope that I shall meet my noble lord once again

(Enter a maid carrying flowers)

The Maid - Where is the noble lady of Avanti gone? (Turning and looking round) Ah' there she is seated on a stone-bench under the priyangu creeper. Wearing a simple but graceful garment, she sits there, her heart overwhelmed with grief, and looks pale like a digit of the moon obscured by mist. I'll approach her (Approaching) Noble lady of Avanti, I have been looking for you for such a long time.

Vāsavadattā: What for?

The Maid: Our queen says, 'Madam comes from a noble family She is kind and skilful Let her therefore plait the wedding garland'

Vāsavadattā For whom it is to be made?

The Maid. For our princess

Vāsavadattā (To herself) Must I do even this Gods are cruel indeed

The Maid: Madam, there is no time to think of other things. The bride-groom is taking his bath in the crystal-palace, so do plait the garland quickly, my lady

Vasavadatta —(To herself) I enmot think of anything else (Aloud) My good girl, have you seen the bridegroom?

The Maid -Oyes I saw him My curiosity and love for the princess (urged me to do so)

Vasavadattī -What is he like?

The Maid — Madum, I say I have never seen the like before

Vasavidatta —Tell me, my good girl is he hand some?

The Maid —I should say he is Cupid himself, only without the bow and the arrow

Vasavadattā -That will do

The Maid -Why do you stop me?

Vasavadatta —It is improper for me to listen to the flattering descriptions of another woman's husband

The Maid —Then please finish the garland as quickly as you can

Vasavadatta —I shall do it at once Give me the flowers

The Maid — Here are the flowers Flease tale them madam

Vāsavadattā —(She empties the basket and ex amines the flowers) What do you call this flower?

The Maid —It is called 'waid off widowhood' Vāsavadatta —(To herself) Of these, I must use

a good many both for myself and Padmavati (4loud) What do you call this flower?

The Maid -It is called 'Co wife's ruin '

Vāsavadattā: This need not be used.

The Maid · Why !

Vāsavadattā His wife is dead. It is therefore unnecessary.

Vāsavadattā She is gone Alas! I am undone My noble lord now belongs to another woman (Who can share my sorrow!) I shall confide my sorrow to my bed Perchance I may get sleep and forget (Evit)

Vāsavadattā is a loving, and self sacrificing wife. She is an exalted expression of the Indian ideal of a chaste and devoted wife. As such she ranks with Sītā, Sāvitrī, Damayantī, Draupadī, and Śakuntalā.

Act IV contains a scene of great dramatic force and tension. The marriage of Udayana with Padmāvatī is over Udayana has great admiration for Padmāvatī, but cannot withdraw his heart, set on Vāsavadattā. The scene is laid in the garden attached to the palace

Padmāvatī, Vāsavadattā, and a maid of honour are in the garden. Udayana and the jester are coming from the other side Padmāvatī avoids to meet her lord for the sake of Vāsavadattā. As there is no way out, the ladies retire into a bower of creepers. The King and the jester also seek the shelter of the same bower from the hot rays of the sun. They are however prevented from entering the bower as the maid shakes a hanging branch, full of blackbees. But they decide to sit outside at the entrance of the

bower Ladies now cannot get out ind are viitiral prisoners 'But it is a happy seige, says Padmarati, 'when my loid sits at the gate'

Udayana and the jester are not aware of the presence of the ladies and think themselves quite alone Padmavati is not aware of the identity of Vasavadatta Vasavadatta tries to restrain her emotion She sees Udayana after a long time. Feals of joy unconsciously stream down her face. The maid beholds them and remails that madam is weeping. There is an imminent danger of the disclosure of the secret. With a supreme effort, Vasavadatta controls herself and practises dissimulation. She says that the pollen of Kasa flowers, wafted by the wind, has fallen into her eves and made them water.

Outside, in the confidence of pivacy, the jester asks Udavana as to whom he loves Vasavadatta, or Padmavati? The following quotation will give some idea of its intensity and liveliness The Jester —Well there is no one in the garden

There is something I want to ask May I?
The King —certainly

The Jester -Whom do you love? Her Lady ship Vasavuduttu of voic or Padminuti of the present time?

The King —Why do you want to put me in such an extremely awkward position?

Indmavata—O dear! in what an awkward post tion is my noble lord put?

- Vāsavadattā (To herself) And I too, unfortunate as I am
- The Jester. Now you must speak frankly. One is dead, the other is nowhere near
- The King No, I should certainly not say anything. You are talkative, old chap
- Padmāvatī This answer is eloquent, my noble lord.
- The Jester O, I swear by truth I shall never tell anybody. Here, my lips are closed I dare not speak out, old chap.
- Padmāvatī Oh! how stupid he is He does not know his heart even after this
- The Jester Will you not tell me? If you do not, you shall not stir a single step from this stone-bench Your Highness is now my prisoner
- The King What, by force?
- The Jester. Yes, by force.
- The King We shall see
- The Jester Forgive me, Your Highness. I conjure you, in the name of our friendship, to tell me the truth
- The King No way out. Well, listen

I have a very high regard for Padmāvatī on account of her charming beauty, sweet manners, and gracefulnsss But she does not fascinate my heart which is set on Vāsavadattā

Nāsavadattā (To herself) Well, well This is ample reward for my suffering. My living here in concealment is acquiring many merits.



as I sit beside her to-day, my heart is thrilled as it were? Happily her breathing is easy and normal. Her headache must have been cuied. By occupying one side of the bed only, she seems to invite me to embrace her I shall lie down. (She lies down)

The King: (He talks in sleep) O Vāsavadattā! Vāsavadattā. (Rising abruptly) Hum! it is my noble lord and not Padmāvatī. Has he recognised me? If he has recognised me, the great scheme of the noble Yaugandharāyana will be made futile.

The King: O Daughter of the King of Avanti 'Vāsavadattā Happily my noble lord is dreaming only. There is no one near about. I shall stay for a while and gladden my heart and my eyes.

The King. O my dailing! O my charming pupil! Give me answer

Vāsavadattā I am speaking, my lord, I am speaking.

The King. Are you displeased?

Vāsavadattā Oh! no Oh! no, only very miserable

The King. If you are not displeased, why don't you wear your jewels?

Vāsavadattā What could be better than this?

The King. Do you remember Viracikā?

Vāsavadattā (Angrily) O fie! Even here Viracikā!

- The King I'hen I heseeh Your Ladyship s for giveness for Viracika (He shetches out his hands)
- Vasavadattā —I have stayed long Some one might see me I must go But before going, I must replace, on the hed, my noble loids hand which is now hanging down (She acts occordingly and relies)

The King —(Rising suddenly) Stop, Vasavadatti, stop Alasi

Rushing out in haste, I ian against a panel of the door And now I do not l now for certain whether the desire of my heart is a reality (or a mocking phantom) "

The vision of Vasavadatta is a great play. The principal characters are magnificent human portraits. Each personage is invested with an individuality of its own. The poet has made profound psychological studies and painted them with a rare skill, such as is found in the works of master playwrights only. The critical situations are managed with a dehency of art, which a genius alone could show. It is indeed a master piece. Bhas a is therefore entitled to claim our attention and his plays deserve a closer study.

रङ्गमूम्यामवतरणकमानुसारि पात्राणां नामोन्नेख ।

संप्रधार

मटी - मगधराजस्यानुवर्श | यौगन्धरायण - वत्सराजस्य प्रधानामात्य |

प्रयोगस्य प्रवर्तक ।

वासनदत्ता — अवन्तिराजधुनी वत्सराजस्योदयनस्य महिपी । काञ्चुकीय — मगधराजस्यान्त पुरुचरो मृत्य ।

चेटी — प्रश्नावत्या ससी किद्वरी । प्रश्नावती — मगघगजर्मागिनी वस्तराजस्योदय

नस्य द्वितीया महिपी । तापसी — आश्रमस्या काचित् स्त्री ।

प्रस्थारी — कथिदागन्तक । भागी — प्रधाननेभागी !

धात्री — पद्मावतीधात्री । चेटी — मगधराजकुलेऽपरा किङ्करी । विद्यक — वसन्तकनामोदयनस्य वयस्य ।

उदयन — यसन्तकनामादयनस्य वय उदयन — यत्साना राजा । पश्चिनिका } — मगधराजकुले चेटी ।

मधुकरिका | विजया — काञ्चनतोरणद्वारभवीहारी ।

रैभ्य — अवन्तिनृपते काञ्चकीय । वसन्यरा — वासवदत्तार्थानी ।

नाटकमध्यदृष्टनाम्नां रङ्गभूम्यामनवतीर्णानां पात्राणां नामोन्नेखः।

दर्शकः मगधस्य नृपतिः। महादे थी आश्रमस्था मगधराजमाता । पुष्पकः } आदेशिकौ । भद्रकः ∫ अधोत: महासेननामावन्तिनृपतिः । वत्सराजस्य सेनापतिः। रुमण्वान मगधराजमहिंधी काम्पिल्यभूपतिः । नक्षद्तः विरचिका उदयनस्य काचित् बक्षमा । अवन्तिसुन्दरी राजगृहे काचित् यक्षिणी। अक्लि: **उदयनस्य शत्रुः** अङ्गारवती प्रद्योतस्य ज्येष्ठा महिषी वासव-दचामावा ।

प्रद्योत्तस्य पुत्री वासवद्चाभातरी ।

भोपालकः } पालकः }

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[ ना चन्ते तत प्रविश्वति सूत्रधार ]
सत्रधार —उदयनवेन्द्रसवर्णीव्
                  आसवद त्तावली बलस्य त्वाम (
           पद्मावतीर्णप्रणा
                  वसन्तक्ष्री भुजा पाताम् ॥ १ ॥
     ए नमार्थिमिश्रान निज्ञापयामि । अये किन्तु राहु मयि विज्ञा-
पनन्यप्रे शन्द इत श्रयते । अङ्ग पश्यामि ।
                        ि नेपरवे ]
     उस्सरह उस्सरह जग्या उस्सरह ।
     उत्सरत उत्सरत आया उत्सरत ।
ध्यधार ---भवत निज्ञातम ।
           भृत्यभग्यराजस्य
                  क्षिग्धे कन्यानुगामामे ।
           प्रधमत्सार्थते सर्वस
                  वयोबनगतो जन ॥ २ ॥
                                       [નિપ્યાન્ત ]
                        ₹थापना
                        प्रिविदय र
मर्टा-जन्मरह जन्मरह अंग्या उस्तरह ।
       बत्सरत उत्सरत आया उत्सरत ।
          [तत प्रविश्वति परिवाजक्षवेषो यौग घरायण
            आवन्तिकावेत्रधारिणी वासवदत्ता ची
योगन्धरायण -- किण दचा कथिमहाप्युत्सार्यते । कृत
     धीरस्यात्रमसन्नितस्य वसतस्तरस्य वन्यै फलैर
           मानाईस्य जनस्य चल्कलनतस्रास सम्रत्पाधते ।
     उत्सिक्तो विनयाद्येतपुरुषो माग्यैश्रहीर्वस्मित
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कोञ्य भो निभृत त्योवनामद ग्रामीकरोत्याज्ञया ॥३॥

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अय्य को एसो उस्सारेदि । वांसवद त्ता अर्थिक एप उत्सारयति। यौगन्धरायणः भवति ! यो धर्भादात्मानसुत्सारयति । अय्य ण हि एव्यं वत्तकामा । अहं विणाम उस्सार-वासवदत्ता आर्य न हा एवं वक्तकामा । अहम् अपि नाम उत्सार-इदव्या होमि ति। यितच्या भवामि इति। र्योगन्धरायणः भवति ! एवमानिर्ज्ञातानि देवतान्यवध्यन्ते । अय्य तह परिस्समो परिखेदं ण उप्पादेदि जह वासवद त्ता आर्थ तथा परिश्रमः परिखेदं न उत्पादयति यथा अअं परिभवो । अयं परिभवः। यौगन्धरायणः भ्रक्तोज्झित एप विषयो अत्रभवत्या । नात्र चिन्ता कार्या । कुतः पूर्व त्वयाप्यमिमतं गतमेवमासीच् छ्लाघ्यं गमिष्यसि पुनर्विजयेन भर्तुः । कालक्रमेण जगतः परिवर्तमाना चक्रारपंक्तिरिव गच्छति भाग्यपंक्तिः ॥।।।। भटो उस्सरह उस्सरह अथ्या उस्सरह । उत्सरत उत्सरत आर्थाः उत्सरत । िततः प्रविशति कांचुकीयः] कांचुकीयः सम्भवक ! न खल्ल न खल्द्रत्सारणा कार्य्या । पश्य परिहरत भवान् नृपापवादं न परुषमाश्रमवासिषु प्रयोज्यम् । नगरपरिभवान् विमोक्तमेते वनमभिगम्य मनस्विनो वसन्ति ॥ ५॥ उभौ⁻ अय्य तह ।

िनिष्कान्तौ]

आर्थ तथा।

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योगन्धरायण — हन्त सविज्ञानमस्य दर्शनम् । वत्से ! उपसर्पा वस्तानदेनम् ।

वासवदत्ता--अर्थ तह ।

आर्य तथा।

योगन्वरायण —[उपस्त्य] मो ! किंकृतेवसुत्सारणा । काञ्चकीय —मो ! तपस्वित !

र्योगन्धरायण —[आत्मगतम्] तपस्विन्निति धुणवान् खब्बय-मालार । अपरिचयाच् न स्क्रिब्यते मे मनसि ।

कांचुकीय — मो ! श्रूयताम् । एपा राख्य गुरुमिराभिदितनाम-धेयस्यास्माक महाराजदर्शकस्य मणिनी पद्मावती

नाम । सेपा नो महाराजमातर महादेवीमाश्रम-स्थामभिगम्यानुज्ञाता तत्रभयत्या राजगृहमेव यास्यात । तदु अद्यास्मिनाश्रमपदे वासो अभि

प्रेतोऽस्या । तद् भवन्त । तीर्थोदकानि समिध क्रसुमानि दर्भान्

स्पेर वनादुपनयन्तु तपोधनानि । धर्मिप्रिया चुपसुता न हि धर्मेपीडाम्

्र इच्छेर् तपस्विप्र क्रलनतमेतदस्या ॥ ६ ॥

योगन्यरायण —[स्वगतम्] एतम् ! एपा सा मॅर्गेवराजपुत्री प्रशावती नाम या पुष्पक्रमद्रादिभिरादेश्विकरा-दिश स्वामिनो देवी मिनिष्वतीति । तत

> प्रदेशो बहुमानो चा सकल्यादुपजायते ।

મર્સદારામિਲાપિત્વાલ્

अस्या में महती स्वता ॥ ७ ॥

कस्यार्थः कलशेन को मृगयते वासो यथानिश्चितं दीक्षां पारितवान् किमिच्छति पुनर्देयं गुरोर्थद् भवेत् । आत्मानुग्रहाभिच्छतीह नृपजा धर्माभिरामित्रया यद् यस्यास्ति समीप्सितं वदतु तत् कस्याद्य किंदीयताम् ॥८॥

यौगन्धरायणः –हन्त ! ६८ उपायः । [प्रकाशम्] मोः ! अहमर्थी । पद्मावती दिष्टिआ सहळं में तवीवणाभिगमणं । दिएया सफलं में तपीवनाभिगमनम्।

तापसी संतुरुतपरिसर्जणं इदं अस्समपदं । आअन्तुएण संतुरुतपस्विजनम् इदम् आश्रमपदम् । आगन्तुकेन इमिणा होदव्वं ।

अनेन भवितव्यम् ।

कांचुकीयः भोः ! कि क्रियताम् ।

यौगन्धरायणः इयं मे स्वसा। श्रोपितभर्तकामिमामिच्छाम्यत्र-भवत्या कीचित् कालं परिपालयमानास्। क्रतः

कार्य नैवार्थें नीपि भोगे ने वस्त्रेर्

नाहं काषायं वृत्तिहेतौः प्रपन्नः ।

भीरा कन्येय दृष्ट्यमप्रचारा

शक्ता चारित्रं रक्षितुं मे भगिन्याः ॥ ९ ॥

वासवदत्ता [आत्मगतम्] हं! इह मं णिक्खिविदुकामो अय्य-हम्! इह मां निक्षेष्तुकाम आर्थ-योगन्धरायणो । होदु अविआरिअ कमं ण योगन्धरायणः । भवतु अविचार्य क्रमं न करिस्सिदि ।

कांचुकीयः भवति । महती खल्वस्य व्यपाश्रयणा । कथं प्रति-जानीमः । कुतः स्रुखमर्थी भनेद् दातु

सुराया सुरावपः।

सुखमन्यद् भवेत् मर्वे

दु स न्यासस्य रक्षणम् ॥ १० ॥

पधानती-अय ! पदम उग्घोसिअ को कि इच्छदि चि आर्य ! प्रथमम् प्रदेशाय क किम् इच्छति इत्य अजुच दाणि निआरिद । ज एसी भणादि त अयुक्तम् इदानि विचारियतम् । यद् एप भणीते तर्

બળાવિદદુ અયો ।

अनुतिष्ठत्य् आर्थ ।

काचुकीय —अनुरूपमेतद् भनत्याभिहितम् ।

चेटी-चिर जीवदु महिदारिआ एव सचनादिणी।

चिर जीवतु भतृदारिका एव सत्यवादिनी ।

तापसी--चिर जीवद् भद्दे !

चिर जीवत भट्टे!

काञ्चकीय -भगति । तथा । [उपगम्य] मी । अम्युपगतमन-

भनती भगिन्या परिपालनमनभनत्या । योगन्धरायण —अनुगृहीतोऽस्मितत्रभनत्या।वत्से ! उपसर्पान-

भनवीम् ।

वासनदत्ता-[आत्मवतम्]का गई । एसा गच्छामि मन्दमाआ। का गति । एषा गच्छामि मन्द्रभागा।

पद्मानती-भोदु भोदु । अत्तणीआ दार्णि सबुत्ता ।

भवतु भवतु । आत्मीया इदानी सवृत्ता । तापसी-जा ईदिसी से आडदी इय वि राअदारिअ

या ईडर्य अस्या आकृतिर्इयम् अपि राजदारिका त्ति तक्षेमि 1

इति तर्कयामि ।

चेटी- सुद्व अय्या भणादि । अहं वि अणुहृद्रसह ति पेक्सामि । सुष्टु आर्या भणति । अहन् अन्य अनुभृतस्या इति पव्यामि।

यागन्धरायणः—[आत्मगतम्] इन्त ! मोः ! अधमवितं भारस्य । यथा भिन्त्रिभिः सह समर्थितं तथा परिणमित । ततः प्रतिष्टितं स्वामिनि तत्र-भवतीभुपनयतो मे इहात्रभवती मगधराजपुत्री विश्वासस्थानं भविष्यति । कृतः

पद्मावती नरपतेर्महिपी भवित्री

द्धा विपत्तिरथ यैः प्रथमं प्रदिष्टा । वत् प्रत्यथात् कृतमिदं न हि सिद्धवाक्यान्य उत्क्रम्य गच्छति विधिः सुपरोक्षितानि ॥११॥ [ततः प्रविशति व्रस्तवारी]

भ्रष्मचारी-[ऊर्ध्वमवलोक्य] स्थितो मध्याह्यः । दृढमस्मि परिश्रान्तः । अथ कस्मिन् प्रदेशे विश्वमियिष्ये । [परिक्रम्य] भवतु दृष्टम् । अभितस्तपोवनेन भवितव्यम् । तथाहि विस्नव्धं हरिणाश्वरन्त्यचिकता देशागतप्रत्यया

ष्टक्षाः पुष्पफलेः समृद्धियटपाः सर्वे दयारक्षिताः । भूषिष्ठं कपिलानि गोक्कलधनान्यक्षेत्रवत्यो दिशो

निःसन्दिग्धिमदं तपोवनमयं धूमो हि वह्वाश्रयः॥१२॥ यावत् प्रविशामि । [प्रविश्य] अये आश्रमविरुद्धः खल्वेप जनः । [अन्यतो विलोक्य] अथवा तपस्विजनोऽप्यत्र । निर्दोपम्रुपसर्पणम् । अये स्त्रीजनः ।

कांचुकीयः स्वैरं स्वैरं प्रविशत भवान् । सर्वजनसाधारणमा-श्रमपदं नाम ।

वासवदत्ता हं।

पद्मावती—अम्मो परपुरुसदसण परिहरदि अथ्या । मोद् अम्मो परपुर ग्दश्न પरिहर्सत आर्था । मबतु सुपरिवादणीओं ख़ु मण्णासो ।

स्तपरिपालनीय खलु मन्न्यास ।

कान्त्रकीय — मो' ! पूर्व प्रविधा सम । प्रतिगृह्यतामातिथिसत्कारः। प्रक्षचारी—[आचम्य] भवतु भवतु । निष्टतपरिश्रमोऽस्मि । यौगन्धरायण — मो ! कुत आगम्यते क गन्तव्य क्षाधिष्ठान-

बहाचारी—भो ै श्रूयताम् । राजगृहतोऽस्मि । श्रुतिविज्ञेपणार्थ वत्सभूमौ लावाणक नाम ग्रामस्त्रजोपितवानस्मि ।

वासगदत्ता—[आत्मगतम्]हा ळावाणअणाम l ळावाणअसिकत्तपेण हा ळावाणक नाम l ळावाणकसकीतनेन

> पुणो णवीकिदो निअ मे सन्दानो । पुनरु नवीटन इच मे सन्दाप ।

यौगन्धरायण —अय परिसमाप्ता विद्या । बक्षचारी ा खलु तानत् ।

यौगन्धरायण —यद्यनवसिता विद्या किमागमनप्रशोजनम् । प्रक्षचारी—तत्र खल्नतिदारुण व्यसन सष्टत्तम् । यौगन्धरायण कथमिव ।

ब्रह्मचारी सत्रोदयनो नाम राजा प्रतिवसति । यौगन्धरायण —श्रृयते तत्रभवाद्यदयन । किंस ।

श्रह्मचारी--तस्थायन्तिराजपुत्री वासवदत्ता नाम पत्नी दृढमभि-प्रेता किल ।

यौगन्धरायण ----भवितव्यम् । ततस्ततः ।

ब्रह्मचारी ततस्तिसम् भृगयानिष्कान्ते राजनि श्रामदाहेन सा दग्धा । वासवदत्ता [आत्मगतम्] अिंधअं अिंधअं सु एदं । अलीकम् अलीकं खत्व् एनत्। जीवामि मन्द्रमाआ। जीवामि मन्द्रमागा । योगन्धरायणः ततस्ततः। बक्षचारी ततस्तामभ्यवपत्तकामो यौगन्धरायणो नाम सचिव-स्तस्मिश्रेवार्शे पतितः। यौगन्धरायणः सत्यं पतित इति । ततस्ततः । ब्रह्मचारी ततः प्रतिनिष्टत्तो राजा तद् इत्तान्तं श्रुत्वा तया-वियोगजनितसन्तापस्तस्मिन्नवाशौ प्राणान् परि-त्यक्तकामोऽमार्यमहता यलेन वारितः। वासवदत्ता [आत्मगतम] जाणामि जाणामि अय्यउत्तस्स मह जानामि जानामि आर्थपुत्रस्य मयि साणुकोसत्तर्णं । सानुकोशत्वम् । ચૌમન્ધરાયण: તતસ્તત: | ब्रह्मचारी ततस्तस्याः शरीरोपभुक्तानि दुग्धशेषाण्याभरणानि परिष्वज्य राजा मोहसुपगतः । सर्वे हा! वासवदत्ता [स्वगतम्] सकामो दाणि अव्यजोअन्धराअणो सकामो इदानीम् आर्थयौगन्घरायणो भवत् । મફિ**दા**रिए ! रोदिदि खु इयं अय्या । मर्तृदारिके ! रोदिति खल्व इयम् आर्या ।

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पन्नावती—साणुकोसाए होद०्य l सानुकोराया भवित गम्।

योगन्धरायण — अथिकमथिकम् । प्रकृत्या साद्यकोसा मे भगिनी । ततस्तत ।

ब्रह्मचारी—तत शनै शनै श्रीत्रुव्यस्त्र सष्ट्रच ।

पश्चावती—दिश्चिमा घरड । मोह गदो त्ति क्षणिज क्षणा दिस्या घ्रियते । मोह गत इति श्रुत्वा शूत्यम्

विअ मे हिअअ।

द्य में हत्यम्।

योगन्धरायण —ततस्ततः । व्रक्षचारी—ततः सः राजाः महीतलपारिसर्पणपासुपाटलगरीरः सहसोरथाय हा बासवदत्ते ! हा अवन्तिराजपुति !

हा प्रिये! हा प्रियमिष्ये! इति किमपि किमपि यह प्रश्लेषतवान् । किं यहना ।

नैवेटानी ताद्याश्रक्षमाका

नैपाप्यन्ये स्त्रीविरोपे विंयुक्ता ।

धन्या सा स्त्री या तथा वेत्ति भर्ता

भर्तुलेढात साहि दग्धाप्यदग्या॥ १३॥ योगन्धरायण — अथ मो ! ततु पर्यवस्थापयितु न कश्चिद्

यलवानमात्य 1

त्रक्षचारी──अस्ति रुमण्यान्नामामात्यो दृढ प्रयत्नवास्तत्रभवन्त पर्यवस्थापयितुम् । स हि ।

अनाहारे तुल्य अततरुदितक्षामवदन गरीरे सस्कार नृपतिसमदु ख परिगहन् ।

दिवा वा रात्री वा परिचरित यहाँ नरपति

नृष प्राणान् सद्यस्त्यजाते यदि तस्याप्युपरम ॥१४॥

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वासवदत्ता-[स्वगतम्] दिहिआ सणिक्सित्तो दाणीं अव्यउत्ती।
                    दिष्ट्या सुनिक्षिप्त ३दानीम् आर्थपुत्रः।
योगन्धरायणः [अल्मगतम्] अहो महद्भारमुहहति रुमण्यान् ।
               कुतः ।
          सविश्रमो धर्य भारः
                प्रसक्तस्य तु श्रमः।
          तिस्मन् सर्वमधीनं हि
                यत्राचीनो नगधिपः ॥ १५ ॥
[ प्रकाशम् ] अथ भोः ! पर्धवस्थापित इदानीं स राजा I
त्रहाचारी तदिदानी न जाने । इह तथा सह हसितम् । इह
          तया सह कथितम् । इह तया सह पर्युपितम् । इह
          तया सह कुपितम् । इह तया सह शयितम् । इत्येवं
          तं विलयन्तं राजानममात्ये महता यलेन तरगाट्
         ग्रामाद् गृहीत्वापकान्तम् । ततो निष्कान्ते राजनि
          श्रोपितनक्षत्रचन्द्रमिव नभोऽरमणीयः संदृत्तः स
          ग्रामः । ततोऽहमपि निर्भतोऽस्मि ।
तापसी सो खु गुणवन्तो णाम राजा जो आअन्तुएण वि
        स खलु गुणवान् नाम राजा य आगन्तुकेन अपि
        इमिणा एव्यं पसंसीअदि ।
        अनेन एवं प्रशस्यते ।
ચેઢી
      भाइदारिए ! किं णु खु अवरा इत्थिआ तस्स हत्थं
       भर्तृदारिके ! किं नु खल्ब अपरा स्त्री तस्य
       गमिस्सदि ।
        गमिष्यति ।
पद्मावती [आत्मगतम्] मम हिअएण ए०न सह मन्तिदं ।
                       मम हृद्येन एव सह मन्त्रितम्।
ब्रह्मचारी आप्रच्छामि भवन्तौ । गच्छामस्तावत् ।
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उमौ--गम्यतामर्यसिद्द्ये । त्रह्मचारी—तथास्तु । [निष्कान्त] । थोगन्थरायण —साधु अहमपि तत्रभनत्याम्यनुज्ञातो सन्तुमिन च्छामि 1 काचुकाय - तत्रमवत्याम्यनुज्ञातो गन्तुमिच्छाते किल । पद्मानती--अरयस्स भइणिआ अध्येण चिना उक्कण्ठिस्सिदि आर्थस्य भगिनिका आर्येण तिना उत्कण्ठिप्यते योगन्धरायण —साधुजनहस्तर्गतैपा नोत्कण्ठिप्यति [काश्चकीय मवलोक्यो गच्छामस्तानत् । **કાલુકોય ∼ના∍્રતુ મવાન્ પુનર્વર્ગનાય** I योगन्धरायण —तयास्तु । [निप्का त] । काचुकीय --समय इदानीमम्यन्तर प्रवेष्टुम् । पद्मापती--अन्ये ! वन्दामि । आर्थे ! वन्दे । तापसी-जादे ! तव मदिम भन्तार छमेहि । जाते । तय सहश भवार रमस्य । वासवदत्ता-अन्ये ! वन्दामि दाव अह । आ। चारे ताबद् अहम्। हुव पि अडरेण भत्तार समासदिहि । त्वम् अप्य अचिरेण भवार समासादय । वासवदत्ता-अणुम्महीदास । अनु रहीतास्मि । तदागम्यनाम् । इत इतो भवति ! सम्प्राति हि । <u> બાન્નુ</u>કોય समा वासोपेवा सलिलमवगाढी म्रानिजन प्रदीप्तोऽग्निमाति प्रविचरति घूमो म्रानिवनम् । परिश्रष्टो दुराद् रविरापि च सक्षिप्ताकरणी रथ ज्यावर्त्यासौ प्रविज्ञति श्रनेरस्तजिखरम् ॥१६॥ [ानेप्कान्ता सव] प्रथमो*ऽ*ङ्क ।

अथ हितीयोऽदः।

निनः प्रविश्वनि चर्या ।।

चटी-कुक्षरिए ! कुक्षरिए ! कहिं किं मिहिटारिक्षा पट्टमावटी ।
छक्षरिके ! कुक्षरिके ! कुन्न कुन्न भर्न्द्रारिका प्रभावती ।
किं भणासि एसा मिहिटारिका माध्र्यीलटामण्डवस्य पस्तदो किं भणि एवा महिटारिका माध्र्यीलटामण्डवस्य पार्थ्वतः कन्दुएण कीळिदे ित्त । जाव मिहिदारिक्षं उपस्पामि । कन्द्रकेन कीउति इति । यावर महिटारिक्षा उक्षरियाणीम । [परिकस्यावलेक्य] अस्मो इसं महिटारिक्षा उक्षरियकण्ण- अस्मो इसं महिटारिक्षा उक्षरियकण्ण- अस्मो इसं महिटारिक्षा उक्षरियकण्ण- अस्मो इसं महिटारिक्षा उक्षरियकण्ण- चिल्रिएण वाजामसञ्चादसद्विन्दुविद्यत्तिदेण परिस्तन्ति चिल्रिकेन व्यायामसञ्चादस्वेद्यविन्दुविद्यत्तिदेण परिस्तन्ति चिल्रिकेन व्यायामसञ्चादस्वेद्यविन्दुविद्यत्तिदेण परिस्तन्ति चिल्रिकेन व्यायामसञ्चातस्वेद्यविन्दुविद्यत्तिदेण परिस्तन्ति चिल्रिकेन व्यायामसञ्चातस्वेद्यविन्दुविद्यत्तिदेण परिस्तन्ति चिल्रिकेन व्यायामसञ्चातस्वेद्यविन्दुविद्यत्तिदेण परिस्तन्ति चिल्रिकेन व्यायामसञ्चातस्वेद्यविन्दुविद्यत्तिदेण परिक्रमन्ति । अञ्चल्छिकेन मुखेन कन्दुकेन क्रीउन्ती इत एव अञ्चल्छिकेन मुखेन कन्दुकेन क्रीउन्ती इत एव आञ्चल्छिकेन मुखेन कन्दुकेन क्रीउन्ती इत एव आञ्चल्छिकेन यावद उपस्तन्त्र्यामि ।

प्रवेशकः ।

[ततः प्रविशति कन्दुकेन क्रीडन्ती प्रभावती सपरिवास वासवदत्तया सह]

वासवदत्ता हळा एसो दे कन्दुओ । हला एप ते कन्दुकः।

पद्मावती अय्ये ! भोढु दाणि एत्तअं । आर्ये ! भवतु इटानीम् एतावत् ।

वासवदत्ता—हळा! अदिचिरं कन्दुएण कीळिअ अहिअसञ्जादराजा हळा! अतिचिरं कन्दुकेन कीडित्वा अधिकसञ्जातरागौ परकेरआ विअ दे हत्था सबुत्ता । परकीयाय् इव ते हस्ती सबुत्ती ।

चेटी-कीळदु कीळदु दात्र मिट्टिदारिआ । णिव्यचीअदु दाव अअ भीडतु कीडतु तावर् मह्दारिका । निवर्यता तावद् अय कण्णामावरमणीओं काळो ।

क यामावरमणीय काल ।

पत्रावती—अग्ये ! किं दाणि म ओहसिदु विज णिज्हाआसे ! आर्थे ! किम्इदानीं माम्अपहसितुम् इव निध्यायसि ।

वासनदत्ता—णहि णहि । हळा ! अधिअ अज्ज सोहादि । अभिदो विज नहि नहि । हला ! अधिकम् अद्य गोमते । अभित इव

दे अज्ज वरमुह पेक्सामि । ते अद्य वरमुख पत्यामि ।

पनावती—अमेहि । मा दाणि म ओहस । अपेहि । मा इदानी माम अपटस ।

गसवदत्ता--एसाझि तुर्णाजा भाविस्सम्महासणवहू ! ययास्मि त्रणीका भविष्यन्महासेनवधू !

पद्मावती—को एसो महासेणो णाम l क एप महासेनो नाम।

गासवदत्ता—अस्यि उज्जडणीजो राजा पत्नोदो णाम। तस्य वरू-अस्ति उज्जिबनीयो राजा नचीतो नाम। तस्य वरू विस्मानिकान सम्मानेय स्वरोगो कि ।

परिमाणाणिव्युत्त पामहेअ महासेणो ति ।

परिमाणनिवृत्त नामध्य महासेन इति । चेटी---भट्टिदारिआ तेण रञ्जा सह सम्बन्ध णेच्छदि ।

भर्तृदारिका तेन राम्ना सह सब घ नेन्छति ।

वासवदत्ता--अह केण खु दाणि अभिक्रमादि । अथ केन च्यल्प् स्दानीम् अभिक्रचित ।

चेटी—अस्थि वच्छराजी उजजणो णाम । तस्स गुणाणि अस्ति वत्सराज उन्यनो नाम । तस्य गुणान् भिंद्धिशा अभिलपिंदि । सर्वृद्दारिका अभिलपित । वासवदत्ता [आत्मगतम्] अञ्यस्तं भन्तारं अभिलसिंदि । आर्यपुत्रं भर्तारम् अभिलपित ।

> [प्रकाशम्] केण कारेणेण | केन कारणेन |

चेटी साणुकोसो ति । सानुकोश इति ।

वासवदत्ता [आत्मगतम्] जाणामि जाणामि । अअं वि जणो जानामि जानामि । अयम् अपि जन

> एव्यं उम्मादिदो । एवम् उन्मादितः ।

चेटी भट्टिदारिए ! जिंद सो राआ विरूपो भवे । भर्तृदारिके ! यदि स राजा विरूपो भवेत्।

वासवदत्ता णहि णहि । दंसणीओ एवा । नहि नहि । दर्शनीय एव ।

पद्मावती अथ्ये कहं तुवं जाणासि । आर्थे कथं त्वं जानासि ।

वासवदत्ता [आत्मगतम्] अध्यउत्तपक्खवादेण अदिक्कन्दो आर्थपुत्रपक्षपातेन अतिकान्तः

> समुदाआरो | किं दाणिं करिस्सं | होदु दिहं | समुदाचार | किम इमदानी करिष्यामि | भवतु दृष्टम् ।

[अकाशम] रहळा एवं उज्जइणीओ जणो मन्तेदि। हळा एवम उज्जियनीयो जनो मन्त्रयते।

पद्यावती जुज्जइ । ण खु एसो उज्जइणीदुळ्ळहो । युज्यते । न खल्ब् एप उज्जयिनीदुर्लभ । सञ्बजणमणोभिराम खु सोमग्ग णाम । स्वयननमनोभिराम छलु सौमाग्य नाम । [तत प्रविज्ञानि धार्यः]

धात्री—जेंदु महिदारिआ ! महिदारिण ! दिण्णासि ! जन्तु महदारिका । महन्यस्थि ! दत्तासि ।

वासनदत्ता--अथ्ये ! कस्स ! आर्थे ! कस्मे ।

धारी--- । उराअस्म उद्याणस्म । चल्मराजात्र उद्यानायः ।

गमबद्त्ता−-अह कुसळी सो राआ । अथकुतली संग्जा।

धानी-- इसरी सो आजदो । तस्त भट्टिदारिजा पडिन्जिदा अ। इसरी स आगन । तस्य भन्ननारिका जनाण च।

ગામગુદ્ધા--એ ચાહિલ 1 અત્યાદિતમ 1

धानी—किं एत्थ जचाहिद् । क्रिम अत्र अरगहितम्।

नासनदत्ता─ण हु किश्चि । तह णाम सन्तप्पिअ उदासीणो न राखु किश्चित । ताम नाम सातप्य उरासीनो होदित्ति ।

भवति इति !

धाती—अय्ये ! आअमप्पहाणाणि सुळहपरयवत्याणाणि महा-आर्ये ! आगमत्रत्रातानि सुरुभववस्थानानि महा पुरुसहिअआणि होन्ति ! पुरु बहुदयानि भवन्ति !

वासवदत्ता—अय्ये ! सअ एवा तेण वरिदा । आर्ये ! स्वतम् एव तेन वरिता ! धात्री—णिह णिहि । अण्णप्यञ्जाञ्जोण इह आञ्चदस्स अभिज्ञणनिह निह । अन्यप्रयोज्ञनेन इह अगतस्य अभिज्ञनविञ्ञाणवञ्जोरूवं पेक्सिअ संअं एव्य महाराएण दिण्णा ।
विज्ञानवयोरूपं दृष्ट्व यम् एव महाराजेन दत्ता ।
वासवदत्ता—[आत्मगतम्] एव्यं । अणवरद्धो दाणि एत्थ एवम् । अनपराद्ध इदानीम् अत्र अय्यस्तो ।
आर्थपुत्रः । [प्रविश्यापरा]

चेटी तुवरदु तुवरदु दाव अध्या । अझ एव्च किळ सोभणं त्वरतां त्वरतां तावद् आर्या । अद्य एव किळ शोमनं णक्षत्तं । अझ एव्च कोदुअमङ्गळं काद्व्यं ति अझाणं नक्षत्रम् । अद्य एव कोतुकमङ्गळं कर्तव्यम् इत्य अरमाकं भिद्देणी भणादि । भिद्देणी भणाति ।

वासवदत्ता [आत्मगतम्] जह जह तुवरादि तह तह यथा यथा त्वरते तथा तथा अन्धीकरेदि में हिअअं। अन्धीकरोति में हृदयम्।

ધાત્રી ૫૬ ૫૬ મફિલારિआ । ૫ત્વ ૫તુ મર્તૃદારિकા । [નિષ્કાન્તાઃ સર્વે] દ્વિતીયોઽક્રઃ ।

अथ तृतीयो*ऽ*ङ्ग ।

[तत प्रविराति मिथि तथ ती वासवदत्ता] वासवदत्ता-विवाहांमोदसङ्कले अन्तेउरचउस्ताळे परित्तजिअ विवाहामोदसकुले अन्त पुरुवतुरसाले परित्यज्य पदुमानदि इह आॲदक्ति **प**मढवण । जाप प्रभावतीम् इह आगतास्मि प्रमद्भनम् । यावट् दाणि भाअधेअणिव्यत्त दय विणोदेमि । ानी भागधेवनिवृत्त द्वारा विनोदवामि । [परितस्य] अहो अचाहिट । अन्यउत्तो नि णाम परकेरओ अहो अत्याल्तिम् । आनपुनाऽपि नाम परकीन सञ्जो । जाद उविसामि । [५५विन्न] धन्ना भवत्त । यापट् उपनिशामि । भ्रया खु चक्वाजवह जा अण्णाण्णावेरहिदा ण जीवड । खलु चक्रवाकनम् या अन्योन्यविरिता न जीवति। ण स्त्र अह पाणाणि परिचजामि । अन्यज्च स राज्य अह जाणान परित्यजामि । आयपुत्र पेक्सामि त्ति एदिणा भणोरहेण जीवामि पन्यामि इत्य एतेने भनोरखेन जीगामि भन्दमाआ । मदमागा।

[तत प्रतिशति पुष्पाणि गृहात्या चेटी]

चेटी—किह ए सु गदा अत्या आविन्तजा | [परिक्रम्यावलोक्य] क तुस्तलु गता आया आवितका । अम्मो इअ विन्तासुञ्जहिअओ णीहारपिटहदचन्द्रकेहा अम्मो इय चिन्तात् यहत्या नीहारमितहत्व द्रदेखा विञ्ज अमण्डिदमहञ्जवेस धारअन्दी पिअड्सुसिकापट्टर इव अमण्डितमदक वेष वास्यती प्रियड्सुशिलापट्टरे उद्यविद्य । जाव उद्यसप्पामि । [उपस्टत्य] अथ्ये उपविद्य । यावद् उपसपीमि । आर्थे आवन्तिए को काळो तुमं अण्णेसामि । आवन्तिके कः कालः त्वाम् अन्विष्यामि ।

वासवदत्ता—किण्णिमित्तं । किन्निर्मित्तम ।

चेटी अक्षाअं भिट्टणी भणादि महाकुळप्पस्दा सिणिद्धा णिउणा अस्माकं भिट्टनी भणित महाकुळप्रस्ता स्तिग्धा निपुणा ति । इमं दाव कोदुअमाळिअं गुह्मदु अय्या । इति । इमां तावत् कौतुकमाळिकां गुम्फत्व् आर्या ।

पीसवदत्ता अह कस्स किळ गुहिद्वं। अथ कस्मै किळ गुम्फिनन्यम्।

चेटी--अक्षाअं भद्दिदारिआए । अस्माकं भर्तृदारिकायै ।

वासवदत्ता--[आत्मगतम्] एदं पि मए कत्तव्यं आसी । अहो एतद् अपि मया कर्तव्यम् आसीत्। अहो

> अकरुणा खु इस्सरा । अकरुणाः खल्व् ईश्वराः ।

चेटी—अथ्ये मा दाणि अञ्जं चिन्ति । एसो जामातुओ आर्ये मा इदानीम् अन्यच् चिन्तियत्वा। एप जामाता मणिभूमीए ह्णाअदि । सिग्घं दाव गुह्मदु अथ्या। मणिभूम्यां स्नायति । शीघं तावद् गुम्फत्व् आर्या।

वासवदत्ता [आत्मगतम्] ण सक्कुणोमि अण्णं चिन्तेदुं ।
न शक्तोम्य अन्यच् चिन्तयितुम्।
[प्रकाशम्] हळा किं दिहो जामादुओ ।
हळा किं दशे जामाता।

चेटी—आम दिश्वेर भाईटारिआए सिणेहेण अक्षाज आम दृष्टो भतृदारिकाया केहेन अस्माक कोद्हळेण अ !

नापूर्णण ज कोतहरून च।

पासपदत्ता कीदिसो जीमादुजो । कांद्रजो जामाता।

चेटी-अरये भणामि दाव ण ईरिसो दिवपुरुनो ।

आर्पे भणामि ताबद् न १६सी ६ ४५६ ।

वासवदत्ता--हरा भणाहि भणाहि किं दसणीओ । हळा भण भण किं ददानीय ।

चेटी—सक भणिदु सरचावहीणो कामदेवो ति । रान्य भणिदु सरचावहीलो कामदेव इति ।

वासनदत्ता—होदु एचज ।

भवत्य् पनावत् ।

चेटी—किण्णिमेच वारेसि । किलियन वार्यका

गसग्दत्ता—अजुत्त परपुरुससङ्कित्तण सो<u>द</u>्र

अनुक्त नरपुरसमङ्कीतन श्रोतुम्।

चेटी—तेण हि गुहादु अ या सिन्ध ।

तेन हि गुस्तत् आया सीतम्। नासवदत्ता--इय गुझामि ! आणीह दाव !

इय गुम्फामि । आन्य तावत् ।

चेटी--गर्णदु अय्या ।

गृहणात्व् आया ।

वासवदत्ता---[चजयिचा विलोक्य] इम दाव ओसह कि णाम । इट तावट्ओपघ किं नाम । चेटी--अविह्वाकरणं णाम । अविव्वाकरणं नाम।

वासवद्ता [आतमगतम] इदं बहुसो गुनिद्वं मम अ इदं बहुशो गुन्धितव्यं मम च

> पदुमावदीए अ । [प्रकाशम] इदं दाव ओसहं किंणाम । पद्मावत्याश् च । इदं तावद् औपधं किं नाम ।

चेटी सवित्तिभद्षं णाम । स्वपत्नीमर्दनं नाम ।

वासवदत्ता इदं ण गुक्षिद्व्यं । इदं न गुम्फिनव्यम् ।

चेटी कीस l कस्मात्।

वांसवंदत्ता उवरदा तरस भय्या तं णिप्पओअणं ति । उपरता तस्य भार्या तन् निष्प्रयोजनम् इति । [प्रविद्यापरा]

चेटी तुवरदु तुवरदु अथ्या । एसो जामादुओं अविहवाहि त्वरतां त्वरताम् आर्या । एप जामाना अविधवाभिर् अव्भन्तरचउस्साळं पवेसीअदि ।

अभ्यन्तरचतुरुशालं प्रवेश्यते।

वासवदत्ता अइ वदामि गह्ण एदं । अयि वदामि गृहाण एतत्।

चेटी--सोहणं । अय्ये गच्छामि दाव अहं ।

शोभनम् । आर्थे गच्छामि तावद् अहम् ।

[उमे निष्कान्ते]

धासबदत्ता—गदा एसा । अहो अच्चाहिद । अन्यउत्तो विणाम गता एपा । अहो अत्याहितम् । आर्यपुतेऽपि नाम परकेरओ संयुत्तो । अविदा सन्याए मम दुख परकीय संवृत्त । अविदा श्रन्याया मम दुख विणादेभि जादि णिह क्रभाभि । विनोद्यामि यदि निदा रुसे ।

> [નિષ્યાता] તૃતીયો5ड्डा

ऋथ चतुर्थोऽङ्कः ।

[ततः प्रविराति विदृषक |

विदृषकः [सहपम्] मो दिशिआ तत्तहोदो बच्छराअरस अभि-भो दिएयानत्रभवता वन्सराजस्य अमि-प्पेदविवाहमङ्गळरमणिङ्गो काळा दिहो । भो को भेतविवाहमङ्गलग्मणीयः कालो ६ए. । भाः को णाम एदं जाणादि तादिसे वयं अणत्थसिकका-नाम पतज् जानाति ताद्देश वयम् अन्धसिलिलाः वर्त्त पविखना उण उम्मिक्सिसामी नि । इद्धि चर्ने प्रक्षिप्ताः पुनर् उन्मड्ध्याम इति । इटानी पासादेसु वसीअदि अन्देउरदिग्धिआसु ह्णाईअदि प्रास्तदेषु **उ**प्यते अन्तःपुरदीर्विकासु पिकदिमउरसुउमाराणि मोद्अखञ्जञाणि खञ्जीञन्ति प्रकृतिमधुरसुकुमाराणि मोदकखाद्यानि खाद्यन्त चि अणच्छरसंवासो उत्तरक्रुरुवासो मए अणुमवी-इत्य अनप्सरसंवास उत्तरकरुवासो भया अनुमृ-अदि। एको खु भहन्तो दोसो । मम आहारो यते । एकः स्त्रस्तु महान् दोषः । मम आहारः सुद्छ ण परिणभादि । सुप्पञ्छद्णाए सन्याए णिई सुष्ठु न परिणमात । सुप्रच्छद्रनायां शस्यायां निद्रां ण ळभामि । जह वादसोणिदं अभिदो विञ वत्तादि न लमे । यथा वातशोणितम् अभित इव वर्तत चि पेक्खामि । मो सहं णामअपरिभूदं पश्यामि । भोः सुखं नामयपारेमूतम् अक्र अवर्ग च। अकल्यवर्त च ।

િતતઃ ધવિશાતિ चेटी

चेटी—कहिं णु सु गढो अग्यवसन्तओ । [परिवस्तावरोक्य] क्य न एल गत आर्रेनसन्तक ।

अक्षो एसी अन्यानसन्तओं । [उपगम्य]अन्य वसन्तअ अहो एप आयवमन्तक । आय वसन्तक को काळो तम अण्लेसामि 1 क फार त्याम् अन्यिप्यामि ।

ગિંદયक —[🛩 वा] किं णिसित्त महे म अण्णेसिस I किन निमित्त भेडे माम अन्विष्यासि।

चेटी--अलाण भट्टिणी मणादि अवि ह्णादो जामादुओ सि । अस्माक भटिनी भणति अपि काना जामाता इति।

विदेशक — किं शिमित्त भोदि पुरुजि । कि निमित्त भवति ५ ०ति।

चेटी-किमणा । समणानणान आणामि चि ।

किमन्यत् ! सुमनावणसम् आनयामि इति ।

निद्यक —हणादो तत्तमय l सञ्च आणेद भोदी वीजअ स्नातस् तत्रभगान्। सवम् आनवत् भवतीवज्ञानित्वा મોઝળ [

માે ગનમાં

चेटी-- कि णिमित्त व रीम सोअण । किन निमित्त वार्यास भोजनम् ।

निद्यक -अधण्णस्य मम कोडळाण अविख्यारिवट्टो विअ अधन्यस्य मम मोकिलानाम अक्षिपरिवत द्राविधपरिवडो संबची I

કુક્ષિપરિવત સવૃત્ત

चेटी—ईदिसो एव्य होहि ।

इटरा एप भव।

विद्षकः गच्छदु भोदी । जाव अहं वि तत्तहोदो सआसं गच्छतु भवती। यावद् अहम् अपि तत्रमवतः सकाशं गच्छामि ।

[निष्क्रान्तौ]

प्रवेशकः ।

[ततः प्रविशति संपरिवारा पद्मावती आवन्तिकावेषधारिणीः वासवदत्ता च]

चेटी किं णिमित्तं मिहिदारिआ पमदवणं आअदा । किन् निमित्तं भर्तदारिका प्रमदवनम् आगता ।

पद्मावती हळा ताणि दाव सेहाळिआगुक्षआणि पेक्खामि हळा ते तावत् रोफालिकागुल्मका पश्यामि कुसुमिदाणि वा ण वेति । कुसुमिता वा न वेति ।

चेटी भद्दिरारिए ताणि कुसुमिदाणि णाम । पवाळन्तरिदेहिं भर्तदारिके ते कुसुमिता नाम । प्रवाळान्तरितेर् विअ मोत्तिआलम्बएहिं आइदाणि कुसुमेहिं । इव मौक्तिकलम्बकैर आचिता कुसुमेः ।

पद्मापती हळा जदि एवं किं दाणि विळम्बेसि । हळा यद्य एवं किम् इदानी विलम्बसे ।

चेटी तेण हि इमसिंस सिळावद्दए मुहुत्तअं उपविसदु तेन ह्य अस्मिन शिळापहके मुहूतेकम् उपविशत भद्दिहारिआ । जाव अहं वि कुसुमावचअं करेमि । भर्ददारिका । यावद् अहम् अपि कुसुमावचयं करोमि ।

पद्मावती अय्थे किं एत्थ उपविसामो । आर्ये किम् अत्र उपविशामः । वासवदत्ता—ए०। होटु | एव भवतु । [उमे उपविशत]

चेदी—[तथा ৼत्या] पेक्सदु पेक्खदु મहिदारिआ अद्भगणिसळा-पत्यतु पश्यतु भतृदारिका अधमनदिशळा

पर्यतु पश्यतु महादाारका अवमनाश्यल चट्टएहिं वित्र सेहाळिआकुसुमेहि पूरिज मे अझाळे । पहकैर इव रोफालिकाकुसुमे पूरितो मे उस्रलि ।

पद्मावती—[eપ્द्वा] अहो विइत्तदा જ્ઞુसुमाण । पेक्खुद अहो विचित्रता क्रुसुमानाम् । पश्यतु

> पेक्खदु अथ्या I परस्तव् आयाः।

वासनदत्ता—अहो दस्सणीअदा क्रसुमाण । अहो दर्शनीयता क्रसुमानाम्।

चेटी—महिदारिए, कि भूगो अवइणुस्त । भर्तुदारिके कि भूगो उवचेष्यामि ।

पन्नावती—हळा मा मा भूयो अवशीण । हळा मा मा भूयो उवचित्य ।

वासनदत्ता हळा किं णिमित्त वारेसि । इळा किंद्र निमित्त वारयसि ।

पनावर्त(—-अग्यउत्तो इह आअच्छिअ इम कुसुमसमिद्धिं पेक्सिअ आन्युत्र इह आगत्र इमा कुसुमसमृद्धि दप्टवा सम्माणिदा भेनेअ । सम्मानिता भवेयम्।

वासवदत्ता हळा पिओ दे मत्ता । हळा विवस् ते मती।

पद्मावती—अरथे ण त्राणामि अरथउत्तेण विराहेदा उक्तण्ठिदा होमि । आय न जानामि आवपुत्रेण विराहेता उक्तण्ठिता मवामि वासवदत्ता [आत्मगतम्] दुक्खरं खु अहं करोमि। इअं वि दुष्करं खल्व अहं करोमि। इयम् अपि णाम एव्यं मन्तोदि ।

नाम एवं मन्त्रयते ।

चेटी अभिजादं खु भद्दिदारिआए मन्तिदं पिओ मे भत्ति। अभिजातं खलु भर्तृदारिकया मन्त्रितं प्रियो मे भर्तेति। पद्मावती एको खु में सन्देहो । एकः खलु में सन्देहः।

वासवद्त्ता किं किं। कि किम।

पद्मावती जह मम अय्यउत्तो तह एव्य अय्याए वासवदत्ताए ति । यथामम आर्यपुत्रस् तथा एव आर्याया वासवदत्ताया इति।

वासवदत्ता अदो वि अहिअ । अतो उच्य अधिकम्।

पद्मावती कहं तुवं जाणासि । कथं त्वं जानासि ।

चासवदत्ता [आत्मगतम्] हं अय्यउत्तपक्खवादेण अदिक्कन्दो हम् आर्थपुत्रपक्षपातेन अतिकान्तः

समुदाआरो । एव्यं दाव भणिरसं । [प्रकाशम्] समुदाचारः । एवं तावद् भणिष्यामि ।

जइ अप्पो सिणहो सा सजणं ण परित्तजि । यद्य अल्पः स्नेहः सा स्वजनं न परित्यजीते ।

पद्मावती होदञ्बं ।

भवितन्यम् ।

चेटी भद्दिरारिए साहु मॅद्दारं भणाहि अहं पि वीणं મર્ત્વदारिके साधु भर्तारं भण अहम् अपि वीणां सिनिखस्सामि ति । शिन्तिप्य इति ।

पशानती---उत्तो मए अन्यउत्तो । उत्तो मया आर्थपत्र ।

वासवद्त्ता-तदो किं भणिद ।

तत किंभणितम्।

पश्चावती—अमणिअ किञ्चि दिश्घ णिस्सासिअ तुह्णीओ अमणित्वा किञ्चिट् दीर्घ निश्वस्य दूर्णीक सनुनो ।

सवृत्त ।

वासनदत्ता—तदो तुव किं विज तकेसि । ततस् त्व किम् इच तकवासि।

पद्मावती---तकोमि अ याए वासवदत्ताए गुणाणि सुमारेअ तकयाम्य्आयाया वासवत्तामा गुणान् स्मृत्वा टाक्सिण्यदाए मम अग्गटो ण रोटिदि चि । दाक्षिण्यतया मम अग्रतो न रोत्ति इति ।

यासवदत्ता—[आत्मगतम्] धञ्ला खु ह्यि जदि एव्य धन्या खह्यु अस्मि यद्य एव

> सच भरे । सत्य भवेत्।

> > [तत प्रिमिति राजा विदूतकश्च]

विद्पक ~हीं ही I पाचित्रपाडिअवन्धुजीवकुसुमविरळवादरमाणिज ही ही I त्रचित्रपतितव घुजीवकुसुमविरल्पातरमणीय पमद्यण | इदो दाव भव | त्रमद्यमम् I त्रस् तावद्भजान्।

राजा-वयस्य वसन्तक अयमहमागच्छामि ।

कामेनोज्जायनीं गते मिय तदा कामप्यवस्थां गते दृष्टा स्वेरमवन्तिराजतनयां पञ्चेषवः पातिताः। तैरद्यापि सशल्यमेव हृद्यं भूयश्च विद्धा वयं पश्चेषु र्मदनो यदा कथमयं पष्टः शरः पातितः॥१॥ किहं णु खु गदा तत्तहोदी पदुमावदी । ळदामण्डवं विद्षकः कुत्र तु खलु गता तत्रमवती पद्मावती । लतामण्डपं गदा भवे । उदाहो असणक्कसुमसश्चिदं वग्धचगााव-गता भवेत्। उताहो असनकुसुमसिन्दं व्याध्रचर्माव-गुण्ठिदं विअ पव्यदतिळअं णाम सिळापद्दअं गदा गुण्ठितम् इव पर्वतितिलकं नाम शिलापद्वकं गता भवे । आदु अधिअकडुअगन्धसत्तच्छदवणं पविद्वा भवेत्। अथवा अधिककडुकगन्धसप्तच्छद्वनं प्रविष्टा भवे । अहव आळिहिदमिअपिक्षसङ्कुळं दारुपव्वदअं भवेत्। अथवा आर्लिखितमृगपक्षिसङ्कुलं दारुपर्वतकं गदा भवे [अर्ध्वमवलाक्य] ही ही सरअकाळिणगाळे गता भवेत्। ही ही शरकालनिर्मले अन्तरिक्खे पसादिअवळदेववाहुदंसणीअं सारसपित्त उन्तरिक्षे प्रमादितवलदेववाहुदरीनीयां सारसपंक्षि जाव समाहिदं गच्छिन्ति पेक्खदु दाव भवं । यावत् समाहितं गच्छन्तो पश्यत् तावद् भवान्।

राजा वयस्य पश्याम्येनाम् ऋज्वायतां च विरलां च नतोन्नतां च सप्तर्षिवंशक्काटिलां च निवर्तनेषु । निर्मुच्यमानभुजगोदरनिर्मलस्य सीमामिवाम्बरतलस्य विभज्यमानाम् ॥ २ ॥

चेटी पेक्खदु पेक्खदु मिद्धदारिआ एदं कोकणदमाळा-पत्यतु पश्यतु भर्तदारिका एनां कोकनदमाला- पण्डररमणीअ सार्सपन्ति जाच समाहिद गच्छन्ति । पाण्डररमखीया सारसपङ्गितयावत् समाहित गच्छ तीम् अम्मो भट्टा ! अस्ता ।

पंत्रावती—ह अंग्यउत्तो । अस्ये तव कारणादी अग्यउत्तदसण हम् आग्युत्र । आर्थे तत्र कारणाद् आग्युत्रदस्त परिहराभि । ता इमे टाप्न माहवी / टामण्डव पविसामो परिहराभि । तट्ट इमे ताव मा प्रवीतातामण्डस प्रविशाम

नामवदत्ता—एव्य होटु । ण्य भयतु । [त प्रा बुची त]

विद्यक तत्त्वहोदी पदुमानदी इह आजिन्जि णिम्मदा भने । तत्रभवती प्रनावती इह आजिन्जि णिम्मदा भवत्।

राजा क्य भनान् जानाति ।

नित्पक —કમાળિ अંત્રકદ્વું सુમાળિ સે ફ્રાહિઝાશુચ્છઝાળિ इमान - अपाचलकु खुमान शेप हिल्हा શુચ્છ काझ पेक्सदु टाव भत्र । बेक्षता नाग्द्र भयान् ।

राजा-अहो निचित्रता इसुमम्य नसन्तक !

वासनदत्ता---[श्रातमगतम्] तसन्तजसिक्त्तिणेण अह पुण जाणामि न्यत्र नक्ष्मकोतेना श्रद्ध पुनर्जानामि

> उच्चन्मीए बत्तामि ति । उच्चियनम् प्रम इति ।

राजा नसन्तक अस्मिन्नेनासीनौ शिलात्तले प्रनानती प्रती सिप्यानहें।

विद्यकः—भो तह । [उपविरयोत्वाय] ही ही सरअकाळतिक्यो भोस्तथा। ही टा शरत्काळतील्यो दुस्सहो आद्वो । ता इसं दाव माहवीमण्डवं पविसामो । दु सह श्रातपः।तद् इमं तावन्माधवीमण्डपं प्रविशाव ।

राजां बादम्। गच्छाग्रतः।

विद्यकः एवं होदु । एवं भवतु । [उभौ परिकामतः]

पद्मावती सव्वं आउळं कत्तकामो अध्यवसन्तओ । किं दाणि करेह्म। सर्वम् आकुलं कर्तुकाम आर्थवसन्तक । किम् इदानी कुर्म।

चेटी भद्दिद्वारिए एदं महुअरपरिणिळीणं ओळंबळदं ओध्य भर्दद्वारिक एतां मधुकरपरिनिलीनाम् श्रवलम्बलताम् श्रवधूय भद्दारं वारइरसं । भर्तारं वारियण्यामि ।

पद्मावती एव्यं करेहि । एवं कुरु । [चेटी तथा करोति]

विद्षकः अविहा अविहा चिहदु चिहदु दाव भवं। अविह अविह तिष्ठतु निष्ठतु तावद् भवान्।

राजा किमर्थम्।

विदूषकः दासीएपुत्तेहि महुअरेहि पीडिदो क्षि । दास्या पुत्रेर् मधुकरे पीडितोऽस्मि।

राजा- मा मा भवानेवम् । मधुकरसन्त्रासः परिहार्घः । पश्य मधुमदकला मधुकरा भदनातीभिः त्रियाभिरुपगूढाः । पादन्यासविषणा वयभिव कान्तावियुक्ताः स्युः ।। ३ ॥ तस्मादिहैवासिण्यावहे ।

विदूषकः एव्यं होदु । एवं भवतु । [उभावुपविशत]

चेटी भट्टिदारिए रुद्धा खु ह्म वयं। भर्तृदारिके रुद्धा खलु स्मो वयम्। પદ્માવતી—વિદિआ ઉત્રવિદો अय्यउत्तो । दिएथा उपविष्ट द्यायपुत्र । वासवदत्ता—[आत्मगतम्] दिहिआ पिकदित्यसरीरो अय्वउत्तो ।

दिष्ट्या प्रश्तिस्थनशेर आर्थपत्र ।

चेटी—भड़िदारिए सस्सपादा स्व अध्याए दिही । भतुदारिके साथपाता यत्व आयाया दृष्टि ।

वासवदत्त-एसा सु महुअराण अविणजादो कासकुसुमरेणुणा एपा रालु मधुकराणाम् अविनयात् काशकुसुमरेखना पडिदेन सोद्या मे दिही । पतितेन सोदका में द्याप्ट ।

પત્રાનતી---બ્રજ્સફે I

युज्यते ।

विद्यक —भो सुण्या सु इट पमदवण । પુચ્ચિद् किञ्चि भो गन्य परंस इद जमदयनम्। जप्रथ्य किञ्चद् अरिय । पुष्छामि भवन्त । अस्ति। पन्छामि भवतम।

राजा—छन्दत ।

निद्पक का भनदो पिआ तदाणि तत्तहोदी वासवदत्ता का भवत विद्या तटानी तत्रभवती वासवदत्ता डदाणि पदुमावदी चा ।

इटार्नी पद्मावती जा।

राजा-किमिदानी भवान महति बहुमानसङ्कटे मा न्यस्यति ।

पद्मावती—हळा जादिसे सङ्कडे निक्सितो अव्यउत्तो ।

हळा यादरी सङ्घटे निक्षिप्त आयपूत्र ।

वासवदत्ता--[आत्मगतम्] अह अ भन्दमाआ ।

अह च मन्भागा।

विद्यक --सेर सेर भणादु भव । एका उवरदा अवरा स्वेर स्वर भणतु भगन्। एका उपरता अपरा

राजा वयस्य न खल्ल न खल्ल ब्र्याम् । भवांस्तु मुखरः ।

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एत्तएण भणिदं अय्यउत्तेन। पद्मावतो पतावता भणितम् आर्थपुत्रेण । मो सचेण सर्वामि कस्स वि ण आचिक्खिस्सं I विदूषकः भो सत्येन शपामि कस्मा अपि न आख्यास्ये । एसा सन्दहा मे जीहा। एषा सन्द्धा मे जिह्ना। नोत्सहे सखे वक्तुम् । राजा पद्मावती–अहो इमस्स पुरोभाइदा । एत्तिएण हिअअं ण जाणादि । अहो अस्य पुरोमागिता। एतावता हृद्यं न जानाति । किं ण भणादि मम । अणाचिक्ख इमादो सिळा-विद्वकः कि न भणति मम। अनाख्याय अस्माच् छिला-बहुआदो ण सकं एकपदं वि गमिदुं । एसो पद्दकान् न शक्यम् एकपदम् अपि गन्तुम् । रुद्धो अत्तमवं । रुद्धाऽत्रभवान् । राजा किं बलात्कारेण। विदूषकः आम बळकारेण । आम बलाकारेण । तेन हि पश्यामस्तावत् । विदूषकः पसीददु पसीददु भवं । वअरसभावेण साविदो सि । प्रसीदतु प्रसीदतु भवान् । वयस्यमावेन शापितोऽसि । जइ सचं ण भणासि । यदि सत्यं न भणसि । का गतिः । श्रूयताम् ।

पद्मावती बहुमता मम यद्यपि रूपजीलमाद्युये ।

नासवदत्तानद्ध न तु तावन्मे मनो हरीत ॥४॥ बासवदत्ता—[आल्मगतम्] मोदु भोदु । दिण्ण वेदण इमस्स

भवतु भवतु । टन्त वेतनम् अस्य परिसेदस्स । अहो अञ्जादवास पि एत्थ बहु-परिसेदस्य । अहो अक्षातवासे। उच्च अत्र बहु गुण सम्पञ्जड ।

गण सम्पद्यते ।

चेटी—भट्टिदारिए अदिस्थिन्जो स्तु भट्टा ।

भददारिके अदाक्षिण्य खलु भर्ता।

पद्मावर्ता—हळामामा एव्य । सद्देक्सिञ्जो एव्य अय्यक्तो । इक्रामामा प्यम् । सदान्तिण्य एव आयेपुत्र ।

जो डदाणि नि अन्याए वासवदत्ताए गुणाणि य इदानीम् अच्य आयोषा वासवदत्ताया गुणान्

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वासवदत्ता-भूदे अभिजणस्स सदिस मन्तिद ।

भट्टे अभिजनस्य सहरामािततम्।

राजा—उक्त मया । भवानिदानीं कथयतु । का भवतः श्रिया

तदा वासवदत्ता इदानी पद्मानती वा ।

पश्चावती-अग्यउत्तो पि वसन्तओ सबुत्तो ।

अ।यपुने ऽपि वस तक सदृत्त । अ।यपुने ऽपि वस तक सदृत्त ।

विद्पक — किंमे विष्पळविदेण I उभओं वि तत्तहोदीओं मे किंमे विब्रलपितेन I उमे अपि तत्रभवत्यों मे बहुमदाओं I बहुमते I

राजा - पैथेय मामेव मलाच्छुत्वा किमिदानी नाभिभापसे ।

विदूपकः किं मं पि वळकारेण । कि मामु अपि वळात्कारेण ।

राजा अथ किं बलात्कारेण ।

विदूषकः तेण हि ण सकं सोदुं।

तेन हिन शक्यं श्रोतुम्।

राजा--प्रसीदतु प्रसीदतु महात्राक्षणः । स्वैरं स्वेरमभिधीयताम् ।

विदूषक:--इदाणिं सुणादु भवं । तत्तहोदी वासवदत्ता मे बहु-इदानी श्रणोतु भवान्। तत्रमवती वासवदत्ता मे बहु-

मदा । तत्तहोदी पदुमावदी तरुणी दस्सणीआ अको-

मता। तत्रमचती पद्मावती तरुणी द्रीनीया अकी-

वणा अणहङ्कारा महुरवाआ सदाविखञ्जा । अअं च पना अनहङ्कारा मधुरवाक् सदाक्षिण्या । अयं च

अवरो महन्तो गुणो सिणिद्धेण भोअणेण मं पञ्छ-अपरो महान् गुणः स्तिन्धेन भोजनेन मां प्रत्यु-

ग्गच्छइ वासवदत्ता कहिं णु खु गदो अथ्य-दगच्छति वासवदत्ता क्षत्र नु खलु गत आर्थ-

वसन्तओं ति ।

वसन्तक इति ।

वासवदत्ता--भोदु भोदु वसन्तअ सुमरेहि दाणि एदं । भवतु भवतु वसन्तक स्मर इदानीम् एताम्।

राजा--भवत भवत वसन्तक सर्वमेतत् कथिष्ये देव्यै वास-वदत्ताये।

विदूषकः--अविहा वासवदत्ता । कहिं वासवदत्ता । चिरा खु अविहा वासवदत्ता । कुत्र वासवदत्ता । चिरात् खछ उवरदा वासवदत्ता ।

उपरता विश्ववद्त्ता ।

राजा--[सविषादम्] एवम् । उपरता वासवदत्ता ।

अनेन परिहासेन ज्याक्षिप्त में मनस्त्रया ।

ततो वाणी तथेवेय पूर्वाभ्यासेन निस्सृता ॥ ५ ॥ पद्मानती—समणीओ खु कहाजोओ णिससेण निसवादिओ ।

रमणीय छल्ल कथायोगी नगरेन विस्तादित । वासवदत्ता—[आल्मनतम्] मोदु मोदु विस्तत्यक्षि । अहो

वासवदत्ता—[आत्मगतम्] मादु भादु ।वस्सत्यासः । अहा भवतु भगतु विश्वस्तास्मि । अहो पित्र णाम । हेदिस वजण अप्पचक्त सुणीजीदे !

त्रिय नाम । इदश वचनम् अप्रत्यक्षः श्रूयते । निद्पक —धारेदु धारेदु भव । जणदिकमणीओ हि विही । धारनतु धारयतु भनान्। अनतिक्रमणीयो हि विधि ।

> हेटिस दाणि एउ । इट्सम इदानीम् एतत् ।

राजा-वयस्य न जानाति भनानवस्याम् । कुत

हु स त्यक्त बद्धमृलोञ्जुराग

्रसृत्वा स्मृत्ना याति हु स्व नवत्वम् ।

यात्रा त्वेषा यद् विश्वच्येह वाष्प

भाप्तानुण्या याति दुद्धि तसादम् ॥६॥ विद्यक —अस्सुयादिकीळेणाः द्वा तत्तहोदो मुहः । जाव

अनुपाताक्षेत्र खलु तनभवता मुखम्। यावन्

प्रज्ञावती--अय्ये वप्फाउळपडन्तरिद् अग्यउत्तस्स मुह् । जाव आय वा पाकुरुप_ा तरितम् आयपुतस्य मुख्यम्। यायन् णिकमझ ।

નિષ્કામામ I

वासबदत्ता--एव्य होदु । अहब चिट्ट तुव । उक्कण्ठिद भत्तार एय भवतु । अथवा तिष्ठ त्वम् । उत्कण्डित भर्तारम् उज्झित्र अजुक्तं णिग्गमणं । अहं एव्य गमिस्सं । उज्झित्व अयुक्तं निर्गमनम्। अहम् एव गमिण्यामि।

चेटी सुट्ह अथ्या भणादि । उवसप्पदु दाव महिदारिआ । सुप्दव आर्था भणति । उपसर्पत् तावद् भर्तृदारिका ।

पद्मावती किं णु खु पविसामि । कि चु खलु प्रविशामि ।

वीसवदत्ता हळा पविस । [इत्युक्तवा निष्कान्ता]

[પ્રવિશ્ય]

विदूधक:-[निल्नीपत्रेण जलं गृहीत्वा]एसा तत्तहोदी पदुमावदी । एया तत्रमवती पद्मावनी ।

पद्मावती अथ्य वसन्तअ किं एदं । आर्थ वसन्तक किम् एतत्।

विद्यकः एदं इदं । इदं एदं । एतद् इदम् । इदम् एतत् ।

पद्मावती भणादु भणादु अथ्यो भणादु । भणतु भणत्व आर्थो भणतु ।

विद्षकः भोदि वादणीदेण कासक्रसमरेणुणा अक्खिणिपडिदेण भवति वातनीतेन काशक्रसमरेणुना अक्षिनिपतितेन सस्सपादं खु तत्तहोदो मुहं। ता गह्णदु होदी इदं साश्रुपातं खळु तत्रभवतो मुखम्। तद् गृह्णातु भवती इदम् मुहोद्अं। मुखोदकम्।

पद्मावती [आत्मगतम्] अहो सद्दिखञ्जस्स जणस्स परिजणो अहो सद्दाक्षिण्यस्य जनस्य परिजनो वि सद्दिखञ्जो एव्य होदी | [उपेत्य] जेदु अध्य-ऽपि सद्दाक्षिण्य एव भवति । जयत्व् आर्थ-

(३९) उत्तो । इट महोदअ । पुत्र । इट मुखोदकम् । राजा-अये पदानती । [अपवाय] वसन्तक किमिदम् । विदयक —[कर्णे] एव्य विअ। राजा साधु वसन्तक साधु । [आचम्र]पद्मानती आस्पतास् । પદ્માનતી—ને અબ્યહત્તો આળવાદિ | [ડપાનિસાંત] यद् आयपुत्र आशापत्रति । राजा--प्रमावति गर्ञ्जगाङ्गगोरेण वाताविदेन भामिनि । कारापुष्पलवेनेद साथपात मुख मम ॥ ७ ॥ [આત્મનાતમ્] इय वाला नवोद्वाहा सत्य श्रत्या व्यया वजेत् । काम धीरस्यमावेय स्त्रीस्यभावस्तु कातर ॥ ८॥ विद्यक --उडद तत्तहोदो मअधराजस्त अवरहणकाळे भवन्त अचित तत्रभवतो मगधगजस्य अपराक्रमाले भव तम् अम्पदो करिज साहिजणदसण । सकारो हि णाम अग्रत १ त्या सुहज्जनदर्शनम् । सत्कारो हि नाम सकारेण पांडीच्छदो पीदिं उप्पादीदे । ता उद्देदु प्रीतिम उत्पादयति । तद् उत्तिष्ठतु सकारेण प्रतीष्ट दाव भव । तावद् भवान्। राजा--वाहम् । प्रथम कल्प । उत्याय]

गुणाणा वा विशालाना सत्काराणा च नित्यग्र । कर्तार सुलमा लोके विज्ञातारस्तु दुर्लमा ॥ ६॥ (निष्कान्ता सर्वे] चलुर्थोऽङ्क ।

अथ पश्चमोऽङ्कः ।

िततः प्रविशति पद्मिनिका 📗

पिक्षानिका महुअरिए महुअरिए आअच्छ दाव सिग्वं। मधुकरिके मधुकरिके आगच्छ तावच्छीब्रम्।

[प्रविध्य]

मधुकारिका हळा इअहि। किं करीअदु। हळा इयमस्मि। किं क्रियताम्।

पिक्रिनिका हळा कि ण जाणासि तुनं मिहिदारिआ पर्दुमानदी हळा कि न जानासि त्वं भर्तृटारिका • पद्मावती सीसवेदणाए दुक्खाविदेति । शीर्पवेदनया दुःखितेति ।

मधुकारेका रुद्धि । हा धिक्।

पिद्यिनिका हुळा गच्छ सिग्धं । अध्यं आवान्तअं सद्दावेहि ।
हुळा गच्छ शीध्रम् । आर्थाम् आवन्तिकां शब्दापय ।
केवळं भिट्टिदारिआए सीसवेदणं एव्व णिवेदेहि ।
केवळं भर्तदारिकाया शीर्थवेदनाम् एव निवेदय ।
तदो सअं एव्य आगमिस्सिद् ।
ततः स्वयम् एव आगमिष्यरित ।

मधुकरिका हळा किं सा करिस्सादि। हळा कि सा करिष्यति।

पिक्षिनिका सा हु दाणि महुराहि कहाहि भिट्टदारिआए सा खल्व इदानी मघुरामि कथामिर् भर्तृदारिकायाः सीसवेदणं विणोदेदि । शीर्षवेदनां विनोदयति ।

मधुकरिका जुज़इ । किंहं सअणीयं रइदं मिट्टिदारिआए ।
युज्यते । कुत्र शयनीयं रचितं भर्टदारिकायाः ।

पश्चिनिका--समुद्दगिहके किळसेज्जात्थिण्या । गच्छ दाणि तुव । समुद्र रहके किल राज्यास्तीणा । गच्छ इदानीं त्वम्। अह नि भट्टिणो णिवेदणत्य अन्यवसन्तअ अष्णेसामि। अहम् श्रिपि भर्ने निवेदनाथम् आयवसन्तकम श्रनियप्यामि मधुकारिका---एव्य होद् । [निष्का ना] एवं भवत्। पंचिनिका-कहिं दाणि अन्यवसन्तज पेक्सामि ! क्षत्र इटानीम् आवयसन्तकः पर्यामि । [तत जीनसर्ति निद्रमक] श्रद्य पत्तु देवीवियोगविधुरहदास्य तत्रभवतो वच्च्राअस्स पदुमावदीपाणिम्गहणसमीरिअस्स वत्सराजस्य पद्मावतीपारिजहणसमीरितस्य जञ्चन्तसुहावहे भङ्गळोसचे **मदणाग्गिदाहो अहि**अदर अत्यन्तसुरावहे महलोत्सवे मदनानिदाही अधिकतर वद्दइ । [पद्मिनिका विलोक्य]अधि पद्मिणिआ । ਬਬੰਜ

श्रिये पर्धिनिका पद्मीमाथिए किं इह बचादि । पश्चितिके किस् इह वर्तते। पिंचीनेका—अन्य वसन्तज किं ण जाणासि तुव भट्टिदारिका आय वस तक किं न जानासि त्व भर्तृदारिका पदुमानदी सीसनेदणाए दुक्ताविदाति ।

न्यावनी शीपनेननमा दुधितेति। विद्यक — भोदि सन्च ण जाणामि । भवति सत्य न जानामि। प्रिनिका-तेण हि भट्टिणो णिवेदेहि ण ! जाव अह वि 33 fg 377 C. Carrer सीसाणुळेवणं तुवारामि । शीर्थान्रलेपनं त्वरयामि ।

निद्पकः कहिं सञ्जणीञं रइदं पदुमानदीए । कुत्र शयनीयं रचितं पद्मानत्या ।

पिमानिका समुद्दागहके किळ सेज्जात्थिणा। । समुद्रगृहके किल शब्यास्तीर्णा।

विद्षकः गच्छदु मोदी । जाव अहं वि तत्तहोदो भिवेदइरसं । गच्छतु भवती।यावद् अहम् अपि तत्रभवते निवेदियभ्यामि।

[निष्क्रान्तौ]

[ततः प्रविशति राजा] ...ि...ो. १६ - ...

राजा क्षाध्यामवन्तिनृपतेः सद्दशीं तन्जां कालक्रमेण पुनरागतदारभारः।

लावाणके हुतवहेन हताङ्गयप्टिं तां पिननीं हिमहतामिव चिन्तयामि ॥ १॥

[प्रविश्य]

विद्षकः । तुवरदु तुवरदु दाव भवं ।

त्वरतां त्वरतां तावद् भवान् ।

राजा किमर्थम् ।

विद्षकः तत्रहोदी पदुमावदी सीसवेदणाए दुक्खाविदा । तत्रभवती पद्मावती शीर्षवेदनया दुःखिता।

राजा कैवमाह ।

विद्षकः पदुमिणिआए कहिदं। पश्चिनिकया कथितम्।

राजा भोः कष्ट

रूपश्चिया सम्रादितां गुणतश्च युक्तां

लब्बा प्रियां सम तु मन्द इवाद्य शोकः।

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पूर्वाभिधातसरुजो**>प्यनुभृतदु** ख पद्मावतीमपि तथैन समर्थवामि ॥ २ ॥

अथ कस्मिन प्रदेशे वर्तते पद्मावती । विद्यक - समुद्दिगहके व्हिळ सेज्जारियण्या ।

समुद्र रहके किल शब्यास्तीर्धा ।

ोन हि तस्य मार्गमादेशय । विद्यक —एदु एदु भव [उमी परिकासत] पत्व् पतु भनान ।

बिद्यका--इद समुद्दगिहक । यबिसदु भव ।

इद समुद्र रहकम् । जविरात भवान् । राजा—पूर्व प्रविश्व ।

बिद्यकः-भो तह । [अवित्य] अविहा चिहदु चिहदु दान भव। अविहा तिष्ठते ति उतु ताचद्भवाम् । भो तथा। राजा-किमर्थम् ।

विदृषक —एसो सु दीवप्पमानध्रडदरूनो वसुधातळे परिवत्तमाणो-पप खलु दीपनमावस्त्रचित रूपोचसुधातले परिवर्तमानो

अअ काओदरी । उय काकोदर ।

राजा-[जीवरयावलोक्य । सिस्मतम्] अहो सर्पव्यक्ति वेंधेयस्य ।

ऋज्वायता हि सुसत्तोरणलोलमाला

श्रष्टा क्षितौ त्वमवगच्छासि मूर्ख सर्पम् । मन्दानिलेन निज्ञि या परिवर्तमाना

किञ्चित करोति भुजगस्य विचेष्टितानि ॥ ३ ॥

विद्यक –[विरूप्य] सुट्ठु भव भणादि । ण हु अञ्ज काओदरो । **ख ३ मवान् भण्ति। न** खत्व् श्रय काकोदर ।

[બ્રાવિરયાવલો ક્ય] તત્ત્તહોદ્દી પદુમાત્રદી इह ગ્રાગ્રાચ્ઝિક ભિષ્માદ્દા

तत्रभवती पद्मावती इह आगत्य

भवे । भवेत्।

राजा वयस्य अनागतया भवितव्यम् ।

विदूषकः नक्हं भवं जाणादि । कथं भवान् जानाति ।

राजा किमत्र ज्ञेयम् । पश्य

शब्या नावनता तथास्तृतसमा न व्याक्कलभ्रच्छदा न क्षिष्टं हि शिरोपधानममलं शीपीभिषातौपधैः। रोगे दृष्टिविलोयनं जन्मितुं शोसा न काचित् छता प्राणी प्राप्य रुजा पुनर्न शयनं शीधं स्वयं मुश्चिति॥४॥

विद्षकः तेण हि इसस्सिं सन्याए मुहुत्तअं उवविसिअतत्त-तेन ह्य अस्यां शय्यायां मुहुर्तकम् उपविधिय तत्र-होदिं पिडवाळेटु अवं । भवती प्रतिपालयतु भवान् ।

राजा बाढम् । [उपविश्य] वयस्य निद्रा मां वाधते । कथ्यतां काचित् कथा ।

विदूषकः अहं कहइस्सं । हो ति करेदु अत्तभवं। श्रहं कथिष्यामि। हो इति करोत्व श्रत्रभवान्।

राजा बाढस्।

विदृषकः -अत्थि णअरी उज्जइणी णाम । तहिं अहिअरमणीग्रस्ति नगर्थ् उज्जियनी नाम । तत्र ग्रधिकरमणीआणि उद्अह्णाणाणि वत्तन्ति किळ ।
यान्थ् उद्कस्तानानि वर्तन्ते किला।

राजा--कथम्रुअथिनी नाम।

विद्षक:—जइ अणि पेदा एसा कहा अण्णं कहइस्सं ।
यद्य अनिभेषेता एपा कथा अन्यां कथि व्यामि।
राजा वयस्य न खलु नाभिषेतेषा कथा। किन्तु

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स्मराम्यवन्त्याधिपते सुताया प्रस्यानकाले स्वजन स्मरन्त्या । गाप्प प्रवृत्त नयनान्तलम

स्रोहान्ममेनोरमि पात्रयन्त्या ॥ ५ ॥

अपि च

बहुजोऽप्युपदेजेषु यया मामीक्षमाणया ।

इस्तेन सस्तकोणेन कृतमाकारायादितम् ॥ ६ ॥

निर्पक — भोदु अण्ण कहडस्म ी जीत्व णअर बलदत्त भयतु अन्या कथिन्ध्यामि। अस्ति नगर अनदत्त णाम । तिर्हे किळ राजा कपिळ्यो णाम ।

णान । ताठ ।कळ राजा सापळ्या जाम । नाम । तत्र किसा रानाक्पास्थिद्यानाम । राजा—िकिमीति किमिति ।

विट्यक —[पुनस्तटेच रङ्खि]

राना—मूर्त्त राजा प्रलदचो नगर काम्पिल्यमित्यमिधीयताम् । प्रिट्मक —कि राजा प्रलदचो णजर कपिण्ळ ।

र्कि राजा ब्रह्मन्त्रो नगर कास्पिएसम्।

राजा—एप्रेमतत् ।

विन्यक — तेण हि सुदूचज पिडेपाने दु भग । जाय ओहगअ तन हि सुद्दान प्रतिग लगत भगान् । यायद ब्राह्मण करिस्स । राजा नजदची गुजर कपिन्छ । [इनि

र्रारप्यामि।राजाः प्रजन्तो नगरं कास्यित्यम् । यद्यस्तदेव पटति] दाणि सुणादुः भनः । अयि सुत्तो अत्तमन ।

६दानों शृक्षातु भवान्। श्रयि सुप्तो उप्रभवान । अदिसीदन । इञ्ज वेना । जन्नणो पावस्य गर्गणञ अदिशीतला श्य चेला । श्रातमन प्राचारक ग्रहीत्वा आजभिस्स । [निष्नात्त] श्रामभिष्यामि ।

[तन प्राप्तेनिति वासवत्त्ता श्रावितकापनेए चेटी च]

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( ४६ )
चेटी--एड एड अर्था। दिहं ख महिदारिआ सीसवेटणाए
       णत्व पत्व आर्थी। हर्ष खलु भतृदारिका ग्रीर्पवेदनया
   वासवदत्ता--हिंद्ध कहि संअणीं रहंदं पदुमावदीए ।
               हाधिर कुत्र श्यनीयं रित्रतं प्रभावत्या ।
    चेटी- समुद्गिहके किंठ संजातिथणा ।
            समुद्रगृहको किल श्रुच्यास्तीर्णा ।
      वासवद्त्रा—तेण हि अग्गदी याहि।
                  तेन ह्यू अन्नती याहि। [उमे परिकामतः]
       चेटी- इदं समुद्गिहकं। पविसदु अध्या । जाब अहं
               इदं समुद्रगृहकम्। प्रविशत्व आर्यो । यावद् श्रहम् अपि
               सीसाणुळेवणं तुवारेमि । [निकान्ता]
          वासवद्ता- अहो अकरूणा खु इस्सरा मे । विरहण्यपुरसुअस्स
                      अहो अकर्याः खल्ब् ईश्वरामे । विरहपर्युत्स्वनस्य
                       अरुगडत्तस्स विस्समत्थाणभृदा इअं पि णाम पदुमा-
                        अधिपुत्रस्य विश्रमस्थानभूता इयमपि नाम प्रधान
                         बदी अस्मत्था जादा । जाव पविसामि ।
                          वत्य् अस्वस्था जाता । यावत् प्रविशामि ।
               [प्रिविष्यावलोक्य] अही परिजणस्स पमादी । अस्सत्थं पहुमा-
                            वादं केवं दीवसहां करिं परित्रजादे । इंअं
                            वती केवलं दीपसहायां कृत्वा परित्यजाति । इयं
                                                                  <sub>અફ</sub>ર્વા
                              पदुमावदी ओसुत्ता । जाव उविसामि ।
                                                                   अधवा
                              पद्मावत्य् अवसुप्ता। यावद् उपविशामि।
                               अञ्जासणपरिगाहेण ऋष्पो विअ सिणेहो पर्डि-
                                अन्यासनपरिग्रहेण ग्रल्प इव स्नेहः
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मादि । ता इमस्ति संग्याए उविभामि । विषयित्यं माति । तद् अस्या सञ्चाम् उपिनामि । कि शु हु एदाए सह उपिमत्नीए अअ पहला कि शु हु एदाए सह उपिमत्नीए अअ पहला कि शु पत्या सह उपिन त्या अधि ज्या महा दिद् विअ में हिअन । दिहिआ अभिन्ज्यासह-दितिय में हदयम् । दिष्टणा अधिन्छ मस्य गिस्सामा । णिन्ध तरोगया भिवत्यम् । अध्य एअ नि भ्यामा । निवृत्तरोगया भिवत्यम् । अध्य एअ देससिमा अपाय एक प्रेमि स्वाप्य प्रेमि । निवृत्तरोगया भिवत्यम् । अध्या एक देससिमा भावत्य । अव्ययित माम् आ विक्रिहि ति । नाय सहस्स । [श्वान नाट मि] लि हि ति । याय छियेथे।

राजा-[स्वमायते] हा नासपदते ।

वासवदत्ता—[सदसोत्थाय] ह अथ्यउत्तो । ण हु पदुमावदी । इम् आवपुत्र । न रात्तुपद्मावर्ता ।

र्कि णु सु दिद्दक्षि । महन्तो सु अन्यजी-र्षि चु छत्तु दशास्म । महान् जद्व प्रार्थयो अन्धराअणस्त पर्डिण्णाहारो ममदसणेण णिप्फळो गन्धराउरास्य प्रतिशामारो ममदशनेन निष्फल सकुतो ।

લવૃત્ત !

राजा--हा अवन्तिराजपुत्रि ।

पासवदत्ता—दिहिआ सिथिणाअदि खु अय्यउत्तो । ण एत्थ् दिष्ट्या स्त्रभायते खर्च् आर्यपुत्र । न श्चन कोचि जणो । जान मुहुत्तअ चिहिअदिहिं हिअअ कश्चिज्जन । याच मुहत्तक स्थित्ना दर्षि इद्य च तोसेमि । च तोस्यामि । राजा हा प्रिये । हा प्रियशिष्ये । देहि मे प्रतिवचनम् ।

वासवदत्ता—आळवामि भट्टा आळवामि । श्रालपामि भर्त श्रालपामि ।

राजा--किं कुपितासि ।

वासवदत्ता--ण हि ण हि दुविखद्ह्यि । न हि न हि दुःखिनास्मि ।

राजा--यधकापिता किमर्थ नालङ्क्रतासि ।

वासवदत्ता--इदो वरं किं। इत वरं किस्।

राजा किं विरचिकां स्मरसि ।

वासवदत्ता - [सरोपम्] आ अवेहि । इहावि विराचिआ । श्रा श्रोपेहि । इहापि विराचिका ।

राजा ोन हि विरचिकार्थ भवतीं प्रसादयामि । [हस्तौ असारयति]

वसिवद्त्रा - चिरं ठिद्क्षि । को वि मं पेक्खे। ता गमिस्सं । चिरं स्थितास्मि। कोऽपि मां पश्येत्। तद्गमिष्यामि। अहव सथ्यापळीम्बअं अथ्यउत्तस्स हत्थं सअणीए अथवा शञ्याधलिक्तम् आर्थपुत्रस्य हस्तं शयनीय आरोविअ गमिरसं। [न्तथा कृत्वा निष्कान्ता] आरोप्य गमिष्यामि।

राजा--[सहसोत्थाय] वासवद्त्ते तिष्ठ तिष्ठ । हा धिक् । निष्कामन् सम्अमेणाहं द्वारपक्षेण ताडितः । ततो व्यक्तं न जानामि भृतार्थोऽयं मनोरथः ॥७॥

[प्रविश्य]

विद्वकः—अइ पडिबुद्धो अत्तभवं । श्रयि प्रतिबुद्धो ऽत्रभवान् । राजा— वयस्य प्रिथमावेद्ये । घरते खळु वासवदत्ता । विद्पक'--अविहा वासनदत्ता । कोई नासवदत्ता । चिरा सु अविहा नामनदत्ता । ष्टम नासन्तता । चिरात् सञ् उवरदा नासनदत्ता । उत्तरना नामनदत्ता ।

राजा-चयस्य मा मेनम् ।

राय्यायामवसुप्त मा त्रोधायेत्वा सर्वे गता । दर्ग्योते जुवता पूर्व विश्वतोऽस्मि रमण्यता ॥८॥ विट्यक — जविहा अमस्माराणीज एढ ण । जा उदअर्णाण-अजिहा असस्मारनीयम् णनट्न । जा उदस्यान सक्षित्रणेण तत्रहोदि चिन्तेअन्तेण सामिरिणे दिहा

साङ्ग्रीतनेन तनमनती चित्तयता सा स्वप्न दण भूरे । भूरे ।

राजा---एर्स् । मया स्वती दृष्ट । यदि तानदय स्वती धन्यमधितनोधनम् ।

जवाय निश्रमो ना स्याद् निश्रमो धस्तु मे चिरम् ॥ ९ ॥ निद्पक —मो वजस्म एदस्मि णजरे जवन्तिसुन्दरी णाम भा वनस्य एतस्मिन् नगरे अतिस्तुन्दरी नाम

भा वास्य एतस्मिन् नगरे अतिसुल्या ना जस्तिसणी पडिचसिंदी मा तुए दिद्वा भवे । यश्यिणी प्रतिस्तित । सा स्मा क्ष्ण भवेत् । राजा—न न

खनस्यान्ते निषुद्वेन नेत्रनिशोषिताञ्जनम् । चारित्रमपि रक्षन्त्या दृष्ट दीर्घाठक ग्रुसम् ॥ १० ॥

जपि च वयस्य पदय पदय योड्य सन्त्रस्तया देच्या तया वाहुर्निपीडित । स्रमेऽप्युत्पन्नसराजों रोमहर्ष न मुश्चति ॥ ११ ॥ विदूषक:---मा दाणि भवं अणत्थं चिन्तिअ । एदु एदु
मा इदानीं भवान अनर्थ चिन्तियत्वा। एत् एतु
भवं । चंडस्साळं पविसामो ।

भवान् । चतुःशालं प्रविशावः । [प्रविश्य]

काञ्चेकीयः जयत्वार्धपुत्रः। अस्माकं महाराजो दर्भको भवन्त-माह। एव खल्ज भवतो प्रमात्यो रुमण्वान् महता बलसमुद्येनोपयातः खल्बारुणिमियातियतुम्। तथा हस्त्यश्वरथपदातीनि मामकानि विजया-ङ्गानि सन्नद्वानि। तदुत्तिष्ठतु भवान्। अपि च

भिश्नास्ते रिपवो भवद्गुणरताः पौराः समाश्वासिताः पार्णी यापि भवरप्रयाणसमये तस्या विधानं कृतम् । यद्यत् साध्यमरिप्रमाथजननं तत्तन् । यात् साध्यमरिप्रमाथजननं तत्तन् । यात् हस्ते तव ॥१२॥

राजा [जत्थाय] बाढम् । अयमिदानीम् ।

उपेत्य नागेन्द्रतुरङ्गतीर्णे तमारुणि दारुणकर्मदक्षम् । विकीणवाणोग्रतरङ्गमङ्गे महाणवामे युधि नाशयामि ॥१३॥

[निष्कान्ताः सर्वे]

पञ्चमोऽङ्गः

(48)

अथ परो*ऽ*द्र ।

[तत प्रविश्वति काञ्चकीय]

काञ्चकीय —क इह मो काश्चनतोरणडारमगुन्य क्रुरुते I

[प्रविदय]

प्रतीहारी--अय्य अह विजया । किं करीयह । आय अह जिल्ला । किं कियताम् ।

काञ्चकीय'—भगति निवेद्यता निवेद्यता वत्मराज्यलामप्रकृद्धे द्यायोदयनाय । एप स्रष्ठ महासेनस्य सकाराद् रैम्यमगोत काञ्चकीय प्राप्त । तत्रभगत्या चार्कारवत्या त्रोपतार्या वसन्वरानामवामनदणाः

वात्री च प्रतीहारसुपस्थितानिति । प्रतीहारी---अग्य जेदेसकाळो पडीहारस्स । आय अनेजनाळ जतीहारस्य ।

काञ्चकीय --कथमदेशकाली नाम ।

ત્રતીहાरी—सुणादु અચ્ચો । अझ मिट्टिणो सु वाम्रहप्पामाद-શ્ર્યોત્વ્ आय । अद्य भतु स्वत्रासुस्त्र्यासाद गढेण केणीं नीणा त्रादिदा । त च सुणिअ मिट्टिणा

गतेन केनापि बीणा अनिता। तच श्रुद्धाः भना भीणेअ घोसवदीए सहो विअ सुणीआदि चि। भीणेत जोजनत्या हार हुउ श्रुवतः रति।

काञ्चकीय ततस्तत ।

प्रतीहारी—तदो तिहँ गन्छिम प्रिच्छा । कुदो इमाए वीणाए ततस्त तान ता प्रण । कुतोऽस्या भीणाय

जागमी चि । तेण मणिअ । अक्षेहि णम्मदातीरे जागम इति । तेन भणिनम् । अस्माभिर नर्भदातीरे कुर्यगुम्मळग्गा दिहा। जह प्पश्रोअणं इमाए उपणीकृत्वगुरमलश्ना हृणा। यदि प्रयोजनम् अन्या उपनीअद् भिट्टणोत्ति। तं च उपणीदं अद्भ किरिंश भीहं
यनां भर्न इति । नां च उपनीताम् अद्भ कृत्वा माहं
गदो भट्टा। तदो भीहृष्पचागदण वष्भप्याउळेण
गतो भर्ता। नतो मोह्रप्रचागतन वाष्पपर्याकुलेन
भुहेण भट्टिणा भणिअं। दिहासि घोसबदि। सा
मुखेन भर्ना भणितम्। दृणसि घोपवित । सा
खु ण दिस्सदि त्ति । अय्य ईदिसो अणवसरी।
खलु न दृण्यत इति। आर्य ईदिसो अणवसरी।
क्षेत्र निवेदयामि।

काञ्चकीय:—भवति निवेद्यताम् । इदमपि तदाश्रयमेव ।

श्रतीहारी- अथ्य इस्रं णिवेदिमि । एपो भट्टा सुय्यामुहप्पासाआर्य इयं निवेदयामि । एप भर्ता सूर्यामुखप्रासादादो ओद्रर्द् । ता इह एव्य णिवेद्दर्सं ।
दाद् अवतर्गते। तद् इह एव्य निवेद्यिप्यामि।

काञ्चकीय: भवति तथा । [उभौ निष्कान्तौ]

मिश्रविष्क+भकः।

[ततः प्रविशाति राजा विदूषकश्च ।]

राजा--श्रतिसुखनिनदे कथं तु देव्याः

स्तनयुगले जघनस्थले च सुप्ता । विहगगणरजोविकीर्णदण्डा

प्रतिभयमध्युपितास्यरण्यवासम् ॥ १ ॥ अपि च, अस्त्रिग्धासि धोषवति या तपस्विन्या न रगरसि श्रोणीसमुद्रहनपार्श्वनिपीडितानि

खेदस्तनान्तरस्रसान्यपगहितानि । उद्दिश्य मा च विरहे परिदेवितानि

वाधान्तरेष कथितानि च सस्मितानि ॥ २॥

विद्यक — अळ दाणि भव अदिमत्त सन्ताप्यित्र । अलमध्यानी भवान आतिमात्र स तप्य

राना-चयस्य मा मैवम् ।

चिरप्रसुप्त कामो मे बीणया प्रतिनोधित ।

ता हु देवीं न परवामि यस्या योपनती प्रिया ॥ ३ ॥ વસન્ત્ર કે ચિલ્પિલનસ્ક્રાગાજનથોમાં ધોપવર્તી કરવા ગીપ્રમાનય ! विद्यक —ज भन आणनेदि । [घीणा ग्रहीत्वा निष्कान्त]

यद् भवान आक्षा । अति ।

[ત્રોવેન્ડ]

नवीहारी--जेद्र मट्टा । एसी स्त्र महासेणस्य संजीतादी जयतु मता । एष खेत्रु महासेनस्य सकाशाद् र मसगोत्तो कञ्चईओ देवीए अझारवदीए पेसिदा મ્મ્યલનોત્ર બાન્સુર્ધાયો દેત્રા અદ્વારવત્યા ત્રેતિતા अन्या वसन्धरा णाम वासवदत्ताधत्ती अ पाउँहार आया वस प्रमा नाम वासवदत्ताधात्री च प्रतिहारम् **હ્યાદિ**હા I

नमहिलने ।

राजा-तेन हि पद्मावती तावढाहृयताम् । प्रतीहारी--ज मट्टा आणवेदि । [निष्काता]

यद् भता आशापयति ।

राजा-किं तु खल्ज शीधामदानीभय प्रचान्तो भहासेनेन विदित । ितत - નવિરાતિ પદ્માવતી પ્રતોદારી च

प्रतीहारी—एद एद महिदारिआ I पत्व पत् भवनारिका।

पद्मावती जेंदु अय्यउत्तो l जयत्व आर्यपुत्रः ।

राजा पद्मावति किं श्रुतं महासेनस्य सकाशाद् रॅभ्यसगोत्रः काञ्चकीयः प्राप्तस्तत्रभवत्या चाङ्गारवत्या श्रेपितार्या वसुन्धरा नाम वासवदत्ताधात्री च प्रतिहारमुपस्थिताविति ।

पद्मावती अय्यलत्त पिअं में आदिकुळस्स कुसळवृत्तान्तं सोढुं। आर्यपुत्र पियं में आतिकुळस्य कुराळवृत्तान्तं श्रोतुम्।

राजा अनुरूपमेतद् भवत्याभिहितम् । वासवद्त्तास्वजनो मे स्वजन इति।पद्मावति आस्यताम् । किमिद्।नीं नास्यते।

पद्मावती अय्युज्त कि मए सह उवविद्दो एदं जणं पेक्खिस्सदि । आर्यपुत्र कि मया सह उपविष्ट एतं जनं प्रेक्षिप्यते ।

राजा कोऽत्र दोपः।

पद्मावती अध्यउत्तरस अवरो परिग्गहो त्ति उदासीणं विअहोदि । आर्थपुत्रस्य अपरः परिग्रह इत्यु उदासीनम् इव भवति।

राजा कलत्रदर्शनार्ह जनं कलत्रदर्शनात् परिहरतीति बहुदोपमुत्पादयति । तस्मादास्यताम् ।

पद्मावती--जं अय्यउत्तो आणवेदि । [उपविश्य] अय्यउत्त
यद् आर्थपुत्र आज्ञापयति । आर्थपुत्र
तादो वा अम्बा वा किं णु खु मीणस्सदि ति
तातो वा अम्बा वा कि नु खलु मिणस्यति इत्य्
आविग्गा विअ संवुत्ता ।
आविग्ना इव संवृत्ता ।

राजा-पद्मावति एवमेतत् ।

िं वच्यतीति हृद्यं परिशक्कितं में कन्या मयाप्यपहता न च रक्षिता सा । भाग्यैश्चलेर्महद्वाप्तगुणोपधातः पुत्रः पितुर्जनितरोष इवास्मि भीतः ॥ ४ ॥ प्रधावती—ण किं सक रिक्सट्ट पत्तकाळे। न किं समय रक्षितुं प्राप्तकाले। प्रतीहारी-एसो कञ्चईओ घत्ती अ पहिहार उवाहिदा । एप काञ्चकीयो धात्री च प्रतिहारम् उपस्यितौ ।

राजा--शीध प्रवेश्यताम् । त्रतीहारी—ज भट्टा आणवेदि । [निष्तान्ता]

यद भता आजापयति ।

[तत जीसित काञ्चकी में धात्री जतीहारी च] काञ्खकीय —भो

सम्बन्धिराज्यामिदमेत्य महान प्रहर्प

स्मृत्वा प्रुनर्नृपसुतानिधन विपाद ।

किं नाम देव भवता न कत यदि स्याद् राज्य परेरपहत कुनल च देव्या ॥ ४॥

ત્રતીहાरी-−एसो भट्टा । उवसप्पद्ग अ**∘યો** ।

एप भर्ता। उपसर्थत्व आर्थ। कા≈સ્ત્રુનોય —[હવેત્ય] जयत्वार्यधूत्र I

वारी--जेद्र मङ्घा।

जयत् भर्ता ।

राजा—[सवहमानम्] आर्थ

पृथिन्या राजवश्यानामुद्यास्तमयश्रस् ।

अपि राजा स कुनली मया काक्षितवान्वव ॥ ६॥

काञ्चकीय - अथ किस् । कुजली महासेन । इहापि सर्वगत કારાજ પ્રચ્છતિ 1

राजा-[आसनादुत्याय] किमाज्ञापयति महासेन । काञ्चकीयः सद्यमेतद् वैदेहीपुत्रस्य । नन्यासनस्येनैव भवता

श्रोतच्यो महासेनस्य सन्देशः ।

धार्री--आह भट्टिणो । उत्तरदा वासवद ता। मम वा महासणस्स आह भट्टिनी । उपरता वासवनता। ममया महासेनस्य या जादिसा गोबाळजपाळजा तादिसो एवा तम प्रहम या सदसो गोपार कपार में तास्त्रा एवं त्व प्रथमम एन जभिष्वेदो जामादुजत्ति । एद्विष्विमत्त उज्जड्गि , एउ अभिनेतो जामातेति । एत्रजिमित्तम उज्जयिनीम अाणीदो । अणिगसिन्धअ वीणान्गदेसेण दिण्णा । आनात । अनिनिसाक्षिक वीणा वादेशन दत्ता । अत्तर्णो चनळदाए अणिव्यत्तविवाहमद्रळो एवन गर्दो । आत्मनगु चपलतया अनिवृत्तविचाहमद्रळ पत्र गत्। यह अ जबेहि तब ज वासनदत्ताए ज १डिकिटि चित्र-अयच आवाभ्या तत्र च वासवदत्ताना । च निवर्शतं चित्र मळआए आळिहिंडा चिनाहो णिव्यत्तो । एमा चित्त-फलकायाम जालिस्य विवाही निवृत्त । एया चित्र फळजा तर्व संआस पेसिटा । एदं पेक्सिज णिन्धदी फलका तय सकारा प्रेपिता । पता रूप्या निवृतो । धार्ड सव ।

रा गा-अहो जातिक्षिम्धमत्ररूप चाभिहित तत्रभवत्या ।

वाक्यमेतत् त्रियतर राज्यलामगतादापि ।

जपराद्धेपापि स्नेहो यदस्यासु न प्रिस्पृत ॥१२॥ प्रभावती—अय्यउत्त चित्तगद गुरुअण पेक्सिज अभिवादेद

आयपुत्र चित्रगत गुरुजन रुप्ट्वा अभिवाद्यितुम्

इञ्जामि ।

૧ન્ટ્ગામ I

धानी —पेक्सद पेक्सद सिद्धारिजा । [चिन्फलका दर्शयति] प यत पदनतु सत्त्वारिका । पद्मावती-[दर्वा आतमगतम्] हं अदिसदिसी खु इअं अन्याए हम् अतिसद्शी सत्य उयम् आयीया आवन्तिआए। [प्रकाशम] अध्यउत्त सदिसी खु आर्यपुत्र सहशी खद् आवन्तिकायाः । इअं अय्याए ∤ इयम् आर्यायाः । राजा -न सहशी। सैवेति मन्ये। माः कष्टम् अस्य सिग्धस्य वर्णस्य विपत्तिर्दारुणा कथम्। इदं च मुखमाधुर्य कथं दृषितमित्रना ॥ १३ ॥ पद्मावती-अय्यउत्तस्स पिडिकिदिं पेविखअ जाणामि इअं अय्याए आर्थपुत्रस्य प्रतिकृतिं हण्ह्या जानामि इयम्आर्थया मदिसी ण वेति। सदशी न बति। धात्री पेक्खदु पेक्खदु महिदारिआ। पश्यतु पश्यतु भर्तृहारिका । पद्मावती [इप्द्वा] अय्यउत्तरस पडिकिदीए सदिसदाए आर्यपुत्रस्य प्रतिकृत्याः सद्शतया जाणामि इअं अय्याए सिद्सि ति । जीनामि इयम् अर्थिया महशीति । देवि चित्रदर्शनात् ग्रमृति प्रहृषे।द्विमाभिव त्वां पर्वयामि। राजा किमिदम्। **पद्मा**वती अय्यउत्त इमाए पाँडिकिदीए सिद्सी इह एव आर्थपुत्र अस्याः प्रतिकृत्या सहशी पडिवसदि ।

राजा किं वासवदत्तायाः । पद्मावती आम् ।

प्रतिवस्ति ।

राजा—तेन हि श्रीधमानीयवाम् ।

पद्मावती — अथ्यउत्त सम् कण्णामान्ने केणवि वक्षणेण सम आर्थपुत्र सम कन्यामोन्ने केनापि ब्राह्मणेन सम भद्गणिअत्ति ण्णासो णिक्सित्तो । पोसिद मत्तुआ भगिनिकेति न्यासो निक्षित्त । प्रोपितभएका परंपुरुसदसण परिहरदि । ता अय्य मए सह आअद परंपुरुद्धन परिहरित । तर्रु आया सया सह आगता पेक्सिअ जोणादु अथ्यउत्तो । हस्द्या जानात् आयपुत्र ।

राज(—यदि विनस्य भगिनी व्यक्तमन्या भविष्यति । परस्परगता लोके दृश्यते रूपतुल्यता ॥ १४ ॥

[मिवस्य]

प्रतीहारी — जेंदु भट्टा । एसो उज्जद्भी जो बक्षणो । भट्टिभीए हत्थे जयतु भता । एप उज्जयिनीयो श्राक्षण । भट्टि या हस्ते सम भद्दणिअ चि ज्यासो णिक्सिचो । तपडिग्गहिंदु सम भगिनिकेति न्यासो निस्तित । त प्रतिप्रहीत पडिहार उपहिंदो ।

प्रतिहारम् उपस्थित ।

राजा-पद्मावति किन्तु स ब्राक्षण ।

પદ્માવતી---દોવ∽ા

માવિત ત્યમ્ I

राजा--श्रीष्ठ प्रवेश्यतामभ्यन्तरसप्रदाचारेण स ब्राक्षण । प्रतीहारी--ज भट्टा आणवेदि । [निष्कान्ता]

यद्भर्ता आश्रापयति ।

राजा--पद्मावति त्वमापि तामानय ।

पद्मावती-ज अव्यवचो आणवेदि । [निका ता]

यद् आर्यपुत्र आशापयति ।

[ततः प्रविदाति यौगन्धरायणः प्रतीहारी च] यौगन्धरायणः--भोः [आत्मगतम्] प्रच्छाद्य राजमहिपीं नृपतेहितार्थ कामं भया कृताभदं हित्तीमत्यवेश्य । सिद्धेडिप नाम मन कर्मणि पार्थिवोडिसौ कि वक्ष्यतीति हृद्यं परिशक्कितं मे ॥ १५ ॥ प्रतीहारी एसी भट्टा । उपसप्पद् अय्यो । एप भर्ता। उपसर्पत्व आर्थ। यौगन्धरायणः [उपस्तय] जयतु भवान् जयतु । राजा श्रुतपूर्व इव स्वरः । भो त्राक्षण कि भवतः स्वसा पद्मावत्या हस्ते न्यास इति निक्षिप्ता । यौगन्धरायणः अथ किम्। राजा तेन हि त्वर्यतां त्वर्यतामस्य भगिनिका। प्रतीहारी जंभङ्खा आणवेदि। [निष्कान्ता] यद्भर्ता आज्ञापयति । [ततः प्रविशति पद्मावती आवन्तिका प्रतीहारी च] पद्मावती एदु एदु अय्या । पिअं दे णिवेदेमि । पत्व पत्व्आर्था। प्रियं ते निवेदयामि। आवन्तिका--कि किम् । पद्मावती भादा दे आअदी । भाता ते आगतः। आविन्तिका दिहिआ दाणि पि सुमरदि। दिएया इदानीम् अपि समरति। पद्मावती [उपस्रत्य] जेंद्र अय्यउत्तो । एसो णासो । जयत्व् आर्यपुत्रः । एव न्यासः । निर्यातय पद्मावति । साक्षिमन्न्यासो निर्यातायेतव्यः । राजा इहात्रभवान् रैभ्यो अत्रभवती चाधिकरणं भविष्यतः।

पत्रावती--अन्य णीअदा दाणि अन्या। आर्य नीयताम इदानीम आया । थारी—[अविन्तका निवण्य] अम्मो मिहिदारिआ वासवदत्ता । अम्मी भवदारिका वासवदत्ता। [']राजा–कथ महासेन<u>पु</u>र्नी । देवि प्रविश त्त्रमभ्यन्तर पत्रायत्या सह । योगन्धरायण ा सङ्घ न खलु ज्वेष्टन्यम् । मम भगिनी राख्वेपा । राजा-किं भवानाह । महासेनपुत्री राख्वेपा । यौगन्धरायण --मो राजन भारताना कुले जातो विनीतो ज्ञानवाञ्छाचि । तनाहीस वलादर्त राजधर्मस्य देशिक ॥ १६॥ राज(-भवतु । पश्यामस्ताबद् रूपसादृश्यम् । सक्षिप्यता यवनिका । यौगन्धरायण --जयत स्वामी । वासवद्या--जेंद्र अव्यउचो । जयत्व् आन्धुन ।

राजा—अये असी योगन्धरायण । इय महासेनपुर्ती । किन्तु सत्यमिद स्वन सा भृयो दश्यते मया । अनयाप्येवमेवाह दृष्टया दिश्चतस्तदा ॥ १७ ॥ यौगन्धरायण —स्वामिन् देव्यपनयेन कृतापराध याल्वहम् । तत् क्षन्तुमहति स्वामी । [इति गदगे पतिति]

राजा—[उत्याप्य] यौगन्धरायणो भवान् नतु । मिथ्योन्मादेश्च युद्धेश्च शास्त्रप्टेश्च मन्त्रिते । भनधके खेळ वय मक्षमाना सम्रदृष्टता ॥ १८ ॥ यौगन्धरायणा—स्नामिमाग्यानामनुगन्तारो वयम् ।

પત્રાવતો— अम्महे अथ्या खु इञ्ज । अय्ये सहीजणसम्रदाओरेण अहो जाया खल्ब् राम्। आप ससीजनसमुदाचारेण अजाणन्तीए अदिकन्दो समुदाआरो । ता सीसेण अजानन्त्या अतिकान्तः समुदाचारः । तच् छीर्पेण पसादिमि । प्रसादयामि ।

वासवदत्ता [पद्मावर्तामुत्थाप्य] उहेहि उहेहि अविहवे उहेहि । उत्तिष्ठ उत्तिष्ठ अविधवे उत्तिष्ठ ।

> अत्थिसअं णाम सरीरं अवरद्धई । अर्थिस्वं नाम રારીरम् अपराध्यति।

पभावती--अणुग्गहिदाक्षि ।

अनुगृहीतारिम ।

राजा वयस्य यौगन्धरायण देव्यपनये का कृता ते बुद्धिः।

यौगन्धरायणः कौशाम्बीमात्रं परिपालयामीति ।

राजा अथ पद्मावत्या हस्ते कि न्यासकारणम्।

यौगन्धरायणः पुष्पकमद्रादिभिरादेशिकैरादिष्टा स्वामिनी देवी भविष्यतीति ।

राजा इदमपि रुमण्वता ज्ञातम् ।

यौगन्धरायणः रवामिन् सर्वेरेव ज्ञातम् ।

राजा अहो शठः खळ रुमण्यान् ।

यौगन्धरायणः स्वामिन् देव्याः क्तशलनिवेदनार्थमधैव प्रति-निवर्ततामत्रभवान् रैभ्योऽत्रभवती च ।

राजा न न । सर्व एव वयं यास्यामो देव्या पद्मावत्या सह । यौगन्धरायणः यदाज्ञापयति स्वामी ।

।।गन्थरायणः─ यदाज्ञापयात स्वामा । [भरतवाक्यम्]

इमां सागरपयन्तां हिमवद्धिन्ध्यकुण्डलाम् ।

महीमेकातपत्राङ्कां राजसिंहः प्रशस्तु नः ॥ १६ ॥

[निष्कान्ता सर्वे]

षष्ठोऽङ्कः ।

इति स्वभनाटकमवसितम्।

Stanzas attributed to Bhasa in Various anthologies

The Sunnadharapaddhatt an anthology compiled in the 14th century A D, attributes the following stances to Bh. 2

The reference is to the edition of Peterson, published in 1888

No 5292 p 171
असा ललाट रचिता संसीमिर्
विभाज्यते चन्दनपत्रलेखा ।
जापाण्ड्रतामकपोलभिचान्
जनज्ञनाणत्रणपड्डिकेव ॥ भासस्य ॥
ठ० 3530 p 152

द्यिताबाहुपाजस कुतोऽयमपरो विधि । जीवयत्यपित कण्ठे

Ť

मारयल्यपर्शनत ॥ भासस्य ॥ No 3640 p 541 कपोले मार्नारी पय उति कराँद्धेंद्वि श्रीजनस् तरुच्छिद्रशेतान्यिसमिति करी सक्टपीत ॥

- 1 This stanza is attributed to Bh isa also by Jalhana in his Suktimukiavali. The same occurs as no 1487 on p 250 in the anthology of Vallahha deva who reads भिन्ने for मिन्ती।
- 2 This stanza is attributed to Kalasaka by Vallabhadeva, see no 1529 p 255 The Sadul til arnamrta attr butes the same stanza to ξiāmala of cashmere

रतान्ते तस्पस्थान्हरति चनिताष्यंश्चकीमीत प्रभामत्तश्चन्द्रोजगदिदमहो विष्ठवयति ।। भासस्य ॥

No. 3907. p. 593.

तीक्णं रिवस्तपित नीच इवाचिराद्यः
शृङ्गं रुरुस्त्यजीत भित्रभिवाकृतज्ञः ।
तोयं प्रसीदित भुनेरिव चित्रमन्तः
काभी दरिद्र इव शोपमुपैति पद्भः ॥ भासस्य ॥

Vallabhadeva attributes the following stanzas to Bhāsa in his anthology Subhāsitāvali

The reference is to the edition of Peterson

No. 1286. p 214

वाला च सा विदितपश्चश्रपश्चा तन्वी च सा स्तनभरोपिचताङ्गयष्टिः । लंजां समुद्रहति सा सुरतावसाने हा कापि सा किभिव किं कथयामि तस्याः ॥ भासस्य ॥

No. 1353 p. 226.

दुःखार्ते भिय दुःखिता भवति या हृष्टे प्रहृष्टा तथा दीने दैन्यमुपैति रोपपरुषे पथ्यं वचो भाषते ।

- This stanza occurs as no. 1994 on p. 341 in the anthology of Vallabhadeva who also attributes it to Bhāsa. The Saduktikai nāmita however attributes the same to Rajašekhara.
- 2. This stanza is also found in the Saduktiharnāmria which attributes it to Bhāsa.

काल वेनि कथा करोति निपुषा मत्सस्तवे रज्यति भार्यो मन्त्रिवर सत्ता परिजन सेका नहत्व गता ॥

માસસ્ય l

No 1619 p 275

किठनहृदये मुख्य क्रोध सुखप्रतिभातक लिखित दिवस यात यात यम किल मानिनि । वयसि तरणे नेतबुक्त चले च समागमे भवति कलही यावत् तावद् वर सुमने रतम् ॥

માસસ્ય (

No 1028 p 276 कृतककृतके भीवासख्यैस्त्ववास्म्यातेवचिता

कृतककृतक भाषासंख्यस्त्यास्म्यातवाचता निभृतनिनृतै कार्यालापै भेषाप्युपलक्षितम् । भवत् निदित्त नेष्टाह ते दृया परिधिद्यसे ह्यहमसहना त्य नि खेह संभेन सम गतम् ॥

भासस्य ।

The following stanzas are attributed to Bhasa in the Saduktifarnumilo

No 2383

दग्धे मनोमवतरो नाला क्रचक्र+मसमृतरसर्वे । निवर्लोक्रवालनाला जाता रोमानली बह्वी ॥

भासस्य ।

No 1112

प्रत्यासन्नानेवाहमङ्गलविषो देवार्चनव्यस्तया दृष्ट्नाप्रे परिणेतुरेव लिखिता गङ्गायरस्याकृतिम् । उन्मादस्मितरोपलज्जितरसै गोर्घो कथचिविराद् दृद्धश्चीवचनात् प्रिये विनिद्दित पुष्याङ्गलि यातु व ।।

मासस्य ।

(६६)

No. 2872.

विराहिबनितावक्त्रोपम्यं विभर्ति निशापतिर् गलितविभवस्याज्ञेवाद्य द्युतिर्मसृणा रवेः ।

अभिनववधूरोपस्वादुः करीपतनूनपाद्

असरलजनश्लिपक्ररस्तुपारसमीरणः ॥ भासस्य ॥

The Sūktimuktūvali compiled by Jalhana attiibutes the following stanza to Bhāsa.

यदिष विबुधैः सिन्धोरन्तः कथंचिदुपार्जितं तदिष सकलं चारुस्तीणां मुखेषु विलोक्यते । सुरसुमनसः श्वासामोदे [शशी] च कपोलयोर् अमृतमधरे तिथेग्भूते विषं च विलोचने ॥ भासस्य ॥

बुद्धस्वामीविरचितो चृहत्कथास्रोकसम्रहः।

अथ पिङ्गलिकाल्यान नाम चतुर्थ सर्ग । अस्ति वत्सेषु नगरी कौशा+नी हृदय ग्रुप । सन्निविधानकालिन्दि तस्यामुदयनो नृप ॥ १४ ॥% महावरोधनस्थापि भार्याबुद्धि ईये स्थिता । तस वासवदत्ताया प्रजावत्या च भूपते ॥ १८॥ महाप्रभावा नुपत शार्ह्नपाणे भेजा इत्र । सकाया इत्र चोपायाश्चत्वारो मित्रमन्त्रिण ॥ १९॥ ऋषभञ्च रुमण्याञ्च तथा योगन्धरायण । वसन्तकश्चेति स तै सह कालमयापयत ॥ २० ॥ असाक तु धनस्यास्य मेदिनीमण्डलस्य च । अवसाने विना प्रतात्पालक को भनिष्यति ॥ ४६ ॥ इति प्रजगता चिन्तामुपासीनस्य भूपते । दीर्घश्वाससहायस्य दिनसा कतिचिद् ययु ॥ ४७ ॥ अथ दोहदसपादनो नाम पञ्चम सर्ग । अथ संप्रीपतास्थान सन्विवानप्रवीन्त्रप । यद व्रवीमि निबोधन्तु भवन्तस्तरसचेतस ॥१॥ तदास्ति यदि व काक्षा निष्प्रजाना प्रजा प्रति । जारमध्य मया सार्ध देवताराधन तत ॥ ६ ॥

^{*} The original number of the stanzas is preserved Intervening lines are omitted. When the 1st hemistich alone is quoted a single stroke only is used, when the second hemistich alone is quoted, double stroke is used.

सचिवैरभ्यनुज्ञातस्तथेति प्रतिपन्नवान् ॥ १० ॥ स पुण्ये Sहिन संपूज्य देवताथिद्विजन्मनः । थयौ नागवनोद्यानं सदारः सह मन्त्रिभिः ॥ ११ ॥ मागधी तु कृतोत्साहा देव्या वासवदत्त्रया । अलमालि तवानेन खेदेनेति निवारिता ॥ १२ ॥ उक्ता च ननु बालासि मृणालीतन्तुकोमला । अनुभूतसुखा चासि भ्रातुर्भर्तुश्च वेश्मनि ॥ १३ ॥ दुःसहानि तु दुःखानि मथा निन्दितभाग्यया । अनुभूतानि तेनाहं शक्ता दुःखमुपासितुम् ॥ १४ ॥ यश्र मे भविता पुत्रः स भवत्या भविष्यति ॥ १५ ॥ इति तस्थां निवृत्तायां सह वासवदत्तया । तयोभिरचिराद् राजा राजराजमतोषयत् ॥ १६ ॥ मासद्वयपरीमाणे ततः कालेऽतिगच्छति । देव्यां सत्त्वसमावेशवार्ता प्रावर्तयत्क्षितौ ॥ ८३ ॥ म्लायनमधूकविच्छायकपोलं जिह्नलोचनम् । श्वश्रस्तस्था मुखं दृष्ट्वा बुबुधे दोहद्व्यथाम् ॥ ८६ ॥ पृच्छति स्म च तां पुत्रि शीघ्रमाचक्ष्व दोहदम् । अनारूयाते हि गर्भस्य वैफल्यमपि दक्ष्यते ॥ ⊏७ ॥ लजमाना यदा नासौ कथयामास दोहदम्। तदा स्ववृत्तं सा वध्यै व्याहर्तु धुपचक्रमे ॥ ८८ ॥ अन्तर्वलीमपृच्छन्मामेकदा श्वशुरस्तव । बाधते दोहदो यस्त्वां स क्षिप्रं कथ्यतामिति॥ ८९॥ मया तु प्रणयिन्यापि प्रकृष्टतरलजया । संखीमुखेन कथितं बहुकत्वोऽनुयुक्तथा ॥ ९० ॥ सा च संपादितामात्यैः शतानीकस्य शासनात् ॥ ९१ ॥ सुयामुनमयारुह्य पद्मरागनगारणम् । दिग्दाहादिय रक्तानामपश्य मण्डल दिजाम् ॥ ९४ ॥ अथ पक्षानिलभ्रान्तसभ्रान्तजनवीक्षित । ज्येष्ठपुत्र इवागच्छद्ररुडस्य विह्नम् ॥ ९५ ॥ सरसामिपगृद्ध-र सुग्धामादाय मामसौ । अगमद् गगन वेगाच्छतानीकस्य पश्यत ॥ ९६॥ तत बंदेशे कर्सिश्यदवतारितवानस माम । मक्षविष्यन्त्रिविद्ध केनाप्याकारामात्रयत् ॥ ९७ ॥ पश्यामि स्म च तत्र द्वाँ कुजावृष्किमारकौ ॥ ९८ ॥ तौ मामबोचवा देवि मा भैगीरयमाश्रम । वसिष्ठस्यात्रित प्रण्यामुदयाद्रेरुपत्यकाम् ॥ ९९ ॥ नन्दित्र मया दरादाशिपा मामनर्धयत् ॥ १०१ ॥ न चोत्कण्ठा त्वया कार्या स्वजने मत्सनाथया ॥ १०२ ॥ इति निश्वास्य मा वाक्ये मधुरेरेनमादिभि । आनास क्रियता प्रध्या इति शिष्यान्समादिशत् ॥ १०३ ॥ तापसी कृतसानाध्या तत्राहमवस सुखम् । क्रियमाणेषु गर्भसस्कारकर्मसु ॥ १०५ ॥ प्रध्ता चास्मि दशमे मासे पुत्र पति तत्र ॥ १०६ ॥ जातकर्भ तत कत्वा ध्रयवश्युरु स्वयम् । दिनसे द्वादशे नाम प्रतस्य कतवान्मम ॥ १०७॥ नालो जात सुजातोऽय यस्मादुद्यपर्वत । तस्मादुदयनो नाम प्रसिद्धिसुपयात्विति ॥ १०८ ॥ वेदे गान्धर्ववेदे च सकलास कलास च । ग्राह्मेषु चास्रश्लेषु द्वद्भिरस्य विनीयत् ॥ १०९ ॥ મચ્છત્સ દિવસેપ્પેવ વસિષ્ઠેનેષ વારિત /

मा कदाचिद् भवानस्माद् दृरं गादश्रमादिति ॥ ११० ॥ निसर्गकर्कशत्वाच क्षत्रजातेस्तरोवनात् । निर्याय मृगयामेष समक्रीडत कानने ॥ १११ ॥ एकदा आजमानो ४ दिव्यः सक्चन्दनादिभिः। अभिवादितवान्भीतो वसिष्ठं दशितस्मितम् ॥ ११२ ॥ इति भोगवर्ता दृष्य्वा सो>हमायामि संप्रति । ममास्मित्रपराधे च अमाणं भगवानिति ॥ १३७ ॥ वसिष्ठस्तमथावोचदुपायोऽयं मया कृतः । येन नागकुमारास्ते दृष्टिगोचरतां गताः ॥ १३⊏ ॥ इदानीमपि तैः सार्धं गत्वा भोगवती त्वया । गान्धर्वं हस्तिविद्या च शिक्षितव्याः सविस्तराः ॥१३९॥ यदि च श्राहथेतिंकचित् त्वां नागाधिपतिस्ततः । सनागमूछना ग्राह्या वीणा घोषवती त्वया ॥ १४० ॥ अंकमारोपितायां च तन्त्र्यो यस्यामनाहताः। मधुरं निस्वनेयुस्तां विद्यां घोषवतीमिति ॥ १४१ ॥ गुरोरुदयनः श्रत्वा नागलोकं गतस्ततः। गते बहुतिथे काले वीणापाणिरुपागतः ॥ १४२ ॥ ततश्रारभ्य दिवसादुदयाचलचारिणः। नागानुदयनोऽगृह्णाद् रम्यै घींपवतीरुतैः ॥ १५० ॥ एवं याति कचित्काले भगवान्मामभापत । दारकस्तरुणो जातः कौशाम्त्रीं गम्यतामिति ॥ १५२ ॥ तच्छिष्यास्तु तदादिष्टा मामादाय सपुत्रकाम् । आकारेन नयन्ति स्म क्षणेन नगरीमिमाम् ॥ १५४ ॥ सोऽयं मयेदशो लब्धः पुत्रः संपाद्य दोहदम् । तवापि दोहदो यः स पुत्रि संपाधतामिति ॥ १७५ ॥

जय राजावदद् देवी देवि कि स्थीयतेऽधुना । विमानमिद्मारुख यथेष्ट गम्यतामिति ॥ २८१ ॥ अयोचत्सा च राजानमार्यपुत्र त्वया विना। नोद्यानमपि गच्छामि कुतोऽनालम्यना दिवस् ॥ २⊏२ ॥ सान्त पुरपरीवार सदारसचिवस्तत । सपौरश्रेणिवर्गश्र यानमध्यास्त भूपति ॥ २८४ ॥ पुण्यमाका जमाविक्य प्राक् प्राचीमगमदु दिज्ञम् ॥ २८५ ॥ ददर्श दर्शकस्त्र यान यात्रगरोपरि । देवो विद्याधरो बापि भो कोञ्यामिति चानवीत् ॥ २८६ ॥ पजावतीदितीयेन स च राज्ञामिवादित । अनुज्ञातथ संयातो तृष पत्रनवर्त्मना ॥ २८७॥ इति प्रदक्षिणीकृत्य स भुव सागराम्बराय । **અવન્તિન**મર્રા ધાયાત્ ॥ २८८ ॥ स्तम्मयामास तद्यन्त्रमथातुष्यत्रराधिष ॥ २८६ ॥ प्रधोतस्य तदालोक्य रत्नप्रधोतिपञ्चरम् । किमतिद्वित सदेहदोलादोलमग्रन्मन ॥ २६० ॥ सांदेहन्मानस्याति प्रद्योतस्य पुर शरम् । पातथामास बत्सेच अनकेलेखिताक्षरम् ॥ २६२ ॥ महासेनस्तमादाय चित्रमेतदवाचयत् । राजन्त्रदयनथौर सदारस्त्वा नमस्यति ॥ २६३ ॥ इति श्रत्वा महासेना जामातरममापत । चौराय दत्तममय तस्मादवतरात्विति ॥ २६४ ॥ काचिद्वेलाम्रपास्यैवमामन्त्य श्वज्ञरौ तत । लोकालोकितयानश्र कौनाम्ज्यामवरूदमान् ॥ २६६ ॥

श्रीदेमेन्द्रिविरियत। बृहत्कथामञ्जरी । कथामुखनामा द्वितीयो लम्बकः।

कोशाम्बी शांभवीव श्रीरस्ति स्वस्तिमती पुरी ॥ ४ ॥ शतानीको डभवत्तत्र राजा रजिन्द्रशेखरः ॥ ६ ॥ वभूव तस्य राज्याव्धेः कर्णधारो महामतिः । मन्त्री युगंधरो नाम शक्रस्येव बृहस्पतिः ॥ १२ ॥ सेनानीः सुप्रतीपश्च विप्रः शास्त्रर्थिवित्तया । स्वैरेच्छानमसचिवस्तथाभूद्रस्त्रमो विभोः ॥ १३ ॥ तस्य विष्णुमती नाम विष्णोः श्रीरिव वक्षमा ॥ १४ ॥ ततो मुनिप्रसादेन राजा दशरथोपमः। इष्ट्वा राममिव प्राप सहस्रानीकमात्मजम् ॥ १८॥ महिष्या सह भूपाले संप्राप्ते कीर्तिशेषतास् । भेज राज्यं शतानीकतनयो मन्त्रिणां गिरा ॥ २६ ॥ ततः कालेन तनयां क्ष्मापतेः कृतवर्भणः । तामाससाद दियतां सर्वस्वं पुष्पधन्वनः ॥ ३५ ॥ सा त€गाद्गभेमाघाय भवानीवेन्दुशेखरात् । पाण्डिम्ना शशिलेखेव पीयूपक्षालिता वभौ ॥ ३७ ॥ अत्रान्तरे मन्त्रिवरः सेनानीश्र महीपतेः। द्विजो नर्मवयस्यश्र पुत्रान्प्राप कुलोचितान् ॥ ३८ ॥ सुतो युगन्धरस्यासीच्छीमान्यौगन्धरायणः । रुमण्वान्सुप्रतीपस्य द्विजस्य च वसन्तकः ॥ ३६ ॥ ततस्तामामिषधिया सुपर्णकुलसंभवः जहार विकटः पक्षी भुग्धां दग्धविधे वैशात् ॥ ४३ ॥ नीत्वा विहायसा दूरं स तामचलसंनिभः। तत्याज मोहविवशामुद्याचलकन्द्रे ॥ ४४ ॥

ततो यदच्छ्या यातस्ता विलोक्य तथा स्थिताम् । निनाय करुणासिन्धु भ्रीनेषुत्रस्तपोवनम् ॥ ५० ॥ सुवेबाश्वासिता तत्र कृषया जमदाविना । जस्त तन्य काले सेनान्यमिव पार्रेती ॥ ५१ ॥ तस्याकाशभवा वाणी चकारोदयनाभिघाम् ॥ ५२ ॥ आश्रमे स मुनीन्द्रेण कतचडादिकस्तत' । वर्षे वालकश्चा सह मातु र्मनोर्ये ॥ ५३ ॥ सोऽपरयन्धृगयासक्तो व्याधवद् सुजङ्गमम् ॥ ५८ ॥ दीनमालोक्य भ्रजग राजराय धनार्थिने । अमोच्यत्स्वजननीदत्त दत्या राकद्वणम् ॥ ५५ ॥ स सर्पो मोचितस्तेन नागो भूत्वा कृताझिल । मरूय विधाय पाताल निनाय तमुदारधी ॥ ५६ ॥ ताम्ब्रलीस्रजमम्लाना बीणा घोपवतीमपि । अवाच्य राजतनय फणीन्द्रारस्वाश्रय ययो ॥ ६० ॥ अत्रान्तरे स शर्वर कौजारूया वर्णिज ययौ । सहस्रानीकनामाङ्कमणिकङ्कणानेकयी ॥ ६२ ॥ श्रत्वा वलयसप्राप्तिकथा कृत्वा प्रतेगमम् ॥ ६५ ॥ नवर ता दिश हुए प्रतस्थे सह मान्त्रिम । जामदग्न्याश्रम प्राप निवेरहारिकअरम् ॥ १३९ ॥ अय त्वत्तो नरपते मृगावत्या यज्ञोनिधि । जात श्रीमाञ्छमो जेता धनजय इवापर ॥ १४१ ॥ उक्त्वाति श्रीनेना दत्त गृहीत्वोदयन नृप' । त्रिया सहाय स्वपुरी अवस्थे मन्त्रिभिर्देत ॥ १४२ ॥ भौगन्धरायणो मन्त्री रुमण्यान्वाहिनीपार्वे ।

वसन्तको नर्मसुहद्राजसूनोरभूत्ततः ॥ १४४ ॥ इति श्रीचेमेन्द्रविराचितायां बहत्कथायां कथामुखलम्बके सहस्रानीककथानाम प्रथमो गुच्छः ।

अथ दितीयो गुच्छः।

कुलोचितपदं याते पार्थवंश्ये महीपतौ । थियासहायस्तत्स्<u>त</u>ुञ्चके शास्त्रोदितां कियाम् ॥ १ ॥ यौगन्धरायणन्यस्तराज्यचिन्तापरोऽनयत् । कालं वीणाविनोदेन स मुग्व्यामसेवत ॥ ३ ॥ अत्रान्तरे श्रथारममं तं ज्ञात्वोज्जयिनीपतिः। चक्रे चण्डमहासेनस्तज्जयाय ततं मनः ॥ ४॥ कन्या वासवदत्तेयं तद्योग्यैव सुता मम । निसर्भशत्रत्र नीध्यों मे मानी स च न याचते ॥ ५ ॥ बन्नाति कुञ्जराचित्यं वीणानादहतान्वने । ग्राह्यः स ऋरनागेन विधायेति धियं पुरः ॥ ९ ॥ दिदेश दूतं कृतकप्रणयोपायनैः सह । वत्सेश्वराय संदेशमप्यधाच दढाश्यः ॥ १० ॥ पुत्री में कुलसर्वस्वमियं गान्धर्ववोदिनः । वीणायां श्रतितत्त्वज्ञशिष्यतां तव वाञ्छति ॥ १२ ॥ तदेख्जयनीं देव प्रणयाद् दुहितुर्भम ॥ १३ ॥ इत्युक्त्वा प्रेषितो दूतः कौशाम्बीं त्वरितो ययौ । तत्रोदयनमासाद्य यथादिष्टं न्यवेदयत् ॥ १४ ॥ ं वीणां वासवदत्तासौ ज्ञास्यत्यभ्येत्य मत्पुरीम् । शिष्यो गुरुगृहं याति न हि शिष्यगृहं गुरुः ॥ १५॥ इति प्रतीपसंदेशं प्राप्य दृते गते नृपः ।

यौर्गान्धरायणो मन्त्री-चुकोपावन्तिमृग्रुजे ॥ १६.॥.. अनान्तरे प्रतिवची द्वादाकर्ण्य नि स्पृहम् । ध्यायश्रण्डमहासेन किमपि व्याक्षको ऽभवत् ॥ ३१ ॥ योधिरन्त कतावास चण्डो यन्त्रमहागलम् । निन्ध्यादन्मा ससर्जाशु सर्गेलमिन वहमम् ॥ ३२ ॥ त विलासालसगत चिलोलश्रवणाननम् । व्याचे सुरगजाकार विनेदोदयनो तृप ॥ ३३ ॥ गजन्द्रनन्यकुनली विवेशको महद्रनम् ॥ ३४ ॥ [ા] જ્રુટજીજારમાસોજ્ય વીળામધુરનીતિામ 1 स जिर्धुक्षुम् तस्या सेवामिरिय दुर्जनम् ॥ ३६ ॥ तस्मिन्योपवतीव्यंग्रे योघा कञ्जरानिर्गता जम्यायम् ससर्व्या सहसात्त जिप्रक्षव ॥ ४१ ॥ स तानज्ञितो रुप्ता धैर्यनिष्कम्पमानस । मण्डलोत्तालचरणो जधान सुभटान्रणे ॥ ४२ ॥ पै सहाम्येत्य महाकालवरोर्ञाजत [।]एको वीरवर पश्चाज्जश्राह छन्नना नृपम् ।। ४३ ।। वत्सेथर समासाद्य स विवेश निजा पुरीम् ॥ ४४ ॥ तत जणम्य वत्सेन सह पोरैर्व्यान्दिस्यत् । मान्योऽसि मम राजेन्द्र न हि में किलिय त्विय ॥ ४६ ॥ इत्युक्तवा र्तनेयामस्मै न्यवेदयदमन्द्रधी वीणाज्ञेयकलाज्ञाने जिप्येय भवतामिति ॥ ४७ ॥ ता ददर्भ ततो राजा नीलनीरजलीचनाम् ॥ ४८ ॥ विलोक्य राजवनया स कम्पवरलो डमवत् ॥ ५२ ॥ राजपुत्री तमालोक्य छज्जानुत्मुखी बमौ ॥ ५३ ॥ त्रेमत्रणयसाछिन्या सेव्यमानस्तया हुए ।

राज्यस्थिति विसस्मार सुधयेवामरीकृतः ॥ ५५ ॥ संमन्त्र्य सेनापतिना सह पौरैश्र दुःखितः ॥ ५८ ॥ यौगन्धरायणी धीमानिर्ययौ योगकोविदः ॥ ५६ ॥ दिनैर्दशभिरासाद्य योगेनोज्जयिनीं ततः ॥ ६४ ॥ प्राप्य रूपपरावृत्तिं योगं लेभे महामीतः ॥ ६६ ॥ वसन्तः सोअपि तेनैव नीतः क्षिप्रं विरूपताम् ॥ ६८ ॥ यौगन्धरायणः प्राप्य राजमार्ग स्खलद्वतिः। गायन्हसन्पठन्धावन्भृत्यञ्जनमहाशयन् ॥ ६९॥ र्कन्यकान्तः पुरोपान्ते नितान्तोन्मत्तको डभवत् ॥ ७० ॥ भौतुकात्तत्र नारीभिनीतो गान्धर्वशालिकाम्। कन्यागुरुं ददशीय नृपं पुनिरिवार्जनम् ॥ ७१ ॥ रहो युक्तं समामाष्य योगेनान्तर्हितोऽभवत् ॥ ७२ ॥ अथ राजानमभ्येत्य स्वैरं यौगन्धरायणः। विधुक्त्युपायं संमन्त्र्य योगं दत्वा यथौ पुनः ॥ १३३ ॥ र्यसन्तकेन सहितः सार्घ वासवद्त्रया । तत्सच्या प्रेमविश्वासभ्रवा काश्चनमालया ॥ १३६ ॥ निश्चि सर्वाधुधोपेतो इत्वा नगररक्षिणः । ययौ करेणुकावेगधतहारतरङ्गितः ॥ १३७ ॥ नडागिरिं समारुहां पालकाः कुपितोऽथ तम् । पृष्ठतोऽभिससारैकस्तज्ज्ञात्वावन्तियो ऽत्रवीत् ॥ १३९ ॥ कोपनः पालकः शूरो मान्यो वत्सेश्वरश्च नः । गच्छ गोपाल तद्यद्वं निवास्य जवादिति ॥ १४० ॥ પિતુર્નિયોગાદારુહ્ય સુત્રીવારુયં તુરક્ષમમ્ । गोपालः शययौ तूर्ण ततो आतृनिवर्तने ॥ १४१ ॥ अत्रान्तरे समस्येत्य गोपालो जवनैहेयैः । निनाय स्वपुरीमेव पालकं पितुराज्ञया ॥ १५६ ॥

अन्येघुरय मध्याहे प्रचण्डांभिरणे रवाँ ॥ १४० ॥
वतस्तडागमासाद्य पीत्मा भद्रनती जलम् ।
विपद्भितमाकण्ठमचतीर्थ तृपायतत् ॥ १४९ ॥
याँगन्धरायणेनाथ निजवेश्वता नृपः ।
ननन्द सगतस्तस्य सम वासवदत्त्रया ॥ १६३ ॥
अताम्याते समादाय रह्नाख्यरकुजरान् ।
गोपालकस्त्वाह्वयाहे विसुष्टोड्यन्तिसृमुज्जा ॥ १६४ ॥
इति पान्ध्यणिग्याक्य ज्ञात्वा राजा नियासख ।
विसुज्य द्वान्स्त्रपुतिं स्वसैन्याय व्यलम्यत् ॥ १६४ ॥
अथ गोपालके प्राप्ते प्रश्चे च महोत्सवे ।
विवाहवसुधा राजा देव्या सह समाविश्व ॥ २५१ ॥
इति क्षेमन्द्रविरचिते बृहत्कयासारे कथामुखनामा द्वितीयो

महाकविश्रीरोभिदेवविरचितःकथासरित्सागरः।

अथ लावाणको नाम तृतीयो ल्यं वकः।

प्रथमस्तरङ्गः ।

एवं स राजा वत्सेशः क्रमेण सुतरामभृत् । प्राप्तवासवद्त्तस्तत्सुखासक्तकमानसः ॥ ३ ॥ 'यौगन्धरायणञ्चास्य महामन्त्री दिवानिशम् । सेनापति रुमण्वांश्च राज्यमारमुद्हतुः ।। ४ ॥ स कदाचिच चिन्तावानानीय रजनो गृहम् 🗀 निजगाद् रुमण्यन्तं मन्त्रीयौगन्धरायणः ॥ ५ ॥ ं पाण्डवान्वयजातो Sयं वत्सेशो Sस्य च मेदिनी। िक्रिकमागताःकृत्स्ना पुरं च गजसाह्नयम् ॥ ६ ॥ तत्सर्वमजिगीपेण त्यक्तमेतेन. भूभृता । इहैव चास्य संजातं राज्यमेकत्र मण्डले ॥ ७ ॥ स्त्रीमद्यम् गयासक्तो निश्चिन्तो ह्येप तिष्ठति । अस्मासु राज्यचिन्ता च सर्वानेन समर्पिता ॥ ८ ॥ तद्स्माभिः स्वबुद्धचैव तथा कार्य यथैष तत्। समग्रपृथिवीराज्यं प्राभीत्येव क्रमागतम् ॥ ९ ॥ एवं कृते हि भक्तिश्व मन्त्रिता च कृता भनेत्।। १०॥ परिपन्थी च तत्रैकः प्रद्योतो मगधेश्वरः । पार्ष्णियाहः स हि सदा पश्चात् कोपं करोति नः ॥१६॥ तत्तस्य कन्यकारलमस्ति पद्मावतीति यत् । तद्स्य वत्सराजस्य कृते याचामहे वयम् ॥ २०॥ छन्नां वासवदत्तां च स्थापयित्वा स्वबुद्धितः । दच्वाप्तिं वासके ब्रमो देवी दम्घेति सर्वतः ॥ २१ ॥

नान्यया ता सता राज्ञे ददाति मगधाधिप । एतदर्थं स हि मया प्रार्थित प्रमुक्तवान ॥ २२ ॥ नाह वत्सेश्वरायेता दास्याम्यात्माधिका सुताम् । तस्य वासवदत्ताया स्रोहो हि सुमहानिति ॥ २३ ॥ सत्या देव्या च वत्सेओ नैवान्या परिणेष्यति । देवी दम्धेति जाताया रूयाती सुर्व तु सेत्स्यति ॥ २४ ॥ प्रनावत्या च लब्धाया सवन्धी मगधाधिप प्यात्कोप न क्रुकते सहायत्म च गच्छति ॥ २५ ॥ तत पूर्वा दिश जेतु गच्छामोऽन्याश्र तत्क्रमात । इत्थ वरसेश्वरस्थेता साधयामो>खिला भ्रवम् ॥ २६ ॥ बहुदोपो हि विरहो रानो वासवदत्तया I एन रुमण्नतोक्त सन्नाह योगन्धरायण ॥ ५५॥ नान्यथोधोभसिद्धि स्थादनद्योगे च निर्वितम् । राजनि व्यसनिन्येतन्त्रश्येदपि यथास्थितम् ॥ ५६ ॥ जय देवीपितुश्रण्डमहासेनादिशद्वसे । स मपुत्रथ देवी च वच कुरुत एत मे ॥ ६० ॥ इत्येतिश्रश्चितमते श्रत्या यौगन्धरायणात् । रुमण्यानवरीदेव तहि यद्येप निश्चय ॥ १०४ ॥ तहोपालकमानीय देव्या आतरमादतम् । समन्त्य च सम तेन सम्यक्तमाँ निर्धायताम् ॥ १०५ ॥ ए अमस्त्वित विक्त स्म ततो यौगन्धरायण । तत्त्रत्ययाद्रमण्या य चक्रे कर्तञ्यानिश्चयम् ॥ १०६ ॥ जन्येद्यु भीन्त्रमुख्यौ तौ दृत व्यस्जता निजम् । गोपालक तमानेतुमुस्कण्ठान्यपदेशत ॥ १०७॥ आंगत तदहश्रीन स्वेर योगन्धरायण ।

निनाय सरुमण्यत्कं गृहं गोपालकं निश्चि ॥ १०९ ॥ स च राजिहतैपी सन्दुःखाबहमपि स्वसुः। गोपालको इनुमेने तत्कर्तव्यं हि सतां वचः ॥ १११ ॥ एवमेतद्विनिश्चित्य ततो यौगन्धरायणः । गोपालको रुमण्यांश्च ततो मन्त्रमिति व्यघुः ॥ ११८ ॥ युक्त्या लावाणकं यामः सह देव्या नृपेण च । पर्यन्तो मगधासत्रवर्ती हि विषयो ५६ित सः ॥ ११६ ॥ सुभगाखेटभृमित्वादु राज्ञश्वासंनिधानकृत् । तत्रान्तःपुरमादीप्य क्रियते यद्धि चिन्तितम् ॥ १२० ॥ देवी च स्थाप्यते नीत्वा युक्त्या पञ्चावतीगृहे । छन्नस्थिताया येनास्याः सेन स्याच्छीलसाक्षिणी ॥ १२१ ॥ एवं रात्रों मिथः कृत्वा मन्त्रं सर्वे ५५रे ५हानि । यौगन्धरायणाद्यास्ते प्राविशत्राजमीन्दरम् ॥ १२२ ॥ तत्रैवमथ विज्ञप्तो बत्सराजी रुमण्वता । देव लावाणके अस्माकं गतानां वर्तते शिवम् ॥ १२३ ॥ स चातिरम्थो विषयस्तत्र चाखेटमूमयः । शोभनाः सन्ति ते राजश्रद्धां साथ सुप्रहाः ॥ १२४ ॥ वाधते तं च नैकटचात्सर्वं स भगधेश्वरः । तत्तत्र रक्षाहेतोश्च विनोदाय च गम्यताम् ॥ १२५ ॥ एतच्छत्वा स वत्सेश समं वासवदत्तया । भीडेकलालसञ्चक्रे गन्तुं लावाणके मतिम् ॥ १२६ ॥ अथ दितीयस्तरङ्गः ।

ततः पूर्वीक्तया युक्त्या वत्सराजं सवस्तमम् । यौगन्धरायणाद्यास्ते निन्यु लीवाणकं प्रति ॥ १ ॥ वत्स्रेश्वरो ऽपि निवसंस्तस्मिन्देशे दवीयसीम् । आखेटकार्थमटवीमटाते स्म दिने दिने ॥ ४ ॥ एकस्मिन्दिवसे तरिमत्राजन्याखटा गते । कर्तव्यसारिद् केत्वा गोपालकसमान्वित ॥ ६ ॥ योग-घरायणो धीमान्सरुमण्बद्धसन्तकः । देव्या वासवदत्ताया विजने निकट ययौ ॥ ७ ॥ तत्र ता राजकार्य 5त्र साहाय्ये तत्तद्वक्तिमि । प्रह्मामस्यर्थयामास आत्रा पूर्व श्रवोधिताम् ॥ ८ ॥ सात्रमेने च विरहक्के ग्रदायि तदात्मन । कि नाम न सहन्ते हि मर्त्भक्ता कुलाझना ॥९॥ ततस्ता बाह्मणीरूपा देवी योगन्धरायण । स चकार कती दत्त्वा योग रूपविवर्तनम् ॥ १० ॥ वसन्तक च कृतवान्काण बढुकरूपिणम् । आत्मना च तथैवाभृत् स्थविरभाक्षणाकृति ॥ ११ ॥ तथारूपा गृहीत्याय ता देवीं स महामति वसन्तकसंख स्वैर प्रतस्ये मगधान्त्रति ॥ १२ ॥ तथा वासवदत्ता सा स्वयुद्दानिर्गता सती । आगाधितन मर्तार पन्थान वपुषा पुन ॥ १३॥ तन्मान्दरमथादीच्य दहनेन रुमण्यता । हा हा वसन्तकेषुता देवी दग्धेत्यधोष्यत ॥ १४ ॥ योगन्धरायण सोऽथ सह वासादत्तवा । वसन्तकेन च प्राप मगधाधिपते पुरम् ॥ १६ ॥ तत्रोधानगर्ता दृष्टा सम ताभ्यास्रपाययौ । पद्मावर्ती राजसुतां वार्यमाणोऽपि रक्षिमि' ॥ १७॥ पद्मावत्याञ्च रुष्ट्रैय ब्राह्मणीरूपथारिणीम् । देवी वासवदत्ता तां दशो प्रीतिरजायत ।। १८ ॥

सा रक्षिणो निपिध्यैव ततो यौगन्धरायणम् । आनाययद् राजकन्या ब्राह्मणाकृतिमन्तिकम् ॥ १९ ॥ पप्रच्छ च महात्रक्षन्का ते वाला भवत्यसौ । किमर्थमागतोऽसीति सोऽपि तां प्रत्यभापत् ॥ २० ॥ इयमावन्तिका नाम राजपुत्रि सुता मम । अस्याश्च भर्ता व्यसनी त्यक्त्वेमां क्रत्रचिद् गतः ॥ २१॥ तदेतां स्थापयाम्यद्य तव हस्ते यशस्विनि । यावत्तमानयाम्यस्या गत्वान्विष्याचिरात्पतिम् ॥ २२ ॥ ञ्राता काणवडुश्रायभिहैवास्याः समीपगः। तिष्ठत्येकाकिनी भावदुःखं येन न यात्यसौ ॥ २३ ॥ इत्युक्त्वा राजतनयामङ्गीकृतवचास्तथा । तामामन्त्र्य स सन्मन्त्री द्रुतं लावाणकं ययौ ॥ २४ ॥ ततो वासवदत्तां तां स्थितामावन्तिकारूयया । वसन्तर्क चानुगतं तं काणवडुरूपिणम् ॥ २५ ॥ सहादाय कृतोदारसत्कारा स्नेहशालिनी। पद्मावर्ती स्वभवनं त्रिभेश बहुकौतुकम् ॥ २६ ॥ ताम्रत्तमां विनिश्चित्य महार्हेरात्मनः समैः। पद्मावती यथाकामम्रुपचारैरुपाचरत् ॥ २९ ॥ अथ वासवदत्तास्याश्रके देव्याः प्रसङ्गतः । अम्लानमालातिलकौ वत्सेशात्पूर्वशिक्षितौ ॥ ३१ ॥ अत्रान्तरेञतिदूरासु आन्त्वाखेटभूमिषु । वत्सराजिश्वरादागात्सायं लावाणकं पुनः ॥ ४७ ॥ भस्मीकृतमपश्यच तत्रान्तःपुरमाभेना । देवीं दग्धां च ग्रुश्राव मन्त्रिभ्यः सवसन्तकाम् ॥ ४८ ॥ श्रुत्वेव चापतद् भूमौ मोहेन हतंचेतनः।

तद् दुन्खानुमवक्केशमपाकर्तुभिवेच्छता ॥ ४९ ॥ क्षणाच लब्धसन्न सजज्वाल हृद्ये ग्रुचा । आविष्ट इव तत्रस्यदेवीदाहैपिणानिना 🏻 ५० ॥ विल्पन्थ द सार्ती देहत्यागैकसमुख । क्षणान्तरे स नृपति सस्पृत्यैतद्चिन्तयत् ॥ ५१ ॥ इय किमाप नीतिस्त प्रत्युक्ता मन्त्रिभिर्मवेत । जतो मम भवेजात तया देव्या समागम ॥ ५५ ॥ निद्धे हृद्ये ध्रम बोध्यमानश्च मन्त्रिम ॥ ५६॥ एन गते स्वरृत्तान्ते लावाणकगतेस्तदा । गत्वा मगधराजाय चारै सर्व निवेदितम् ॥ ५८ ॥ स तद् बुद्धवैव कालको वत्सराजाय ता सुताम् । दात पद्मावतीमेच्छत्पूर्व तन्मन्त्रिमार्भिताम् ॥ ५० ॥ तत्तो दत्तमुखेनैनमर्थं वत्सेश्वराय स । यौगन्धरायणायापि सदिदेश यथेप्सितम् ॥ ६० ॥ यौगन्धरायणोक्त्या च वेत्से बोडङ्गीचकार तत् ॥ ६१ ॥ ततो लग्न विनिश्चित्य तूर्ण योगन्धरायण तस्मै मगधराजाय जातिवृत्त व्यसर्जयत् ॥ ६२ ॥ तत स दुहित्स्नेहिनजेच्छाविभवोचितम् । विवाहोत्सवसमार चकार मगधेश्वर ॥ ६६॥ सा चामीध्यरश्रत्या मुद्धियावती ययौ । प्राप वासवदचा च तदार्ताकर्णनाच्छुचम् ॥ ६७ ॥ इत्थ मित्रीकृत शर्जुन च भर्तान्यया त्वाये । वसन्तकोक्तिरित्यस्या ससीव विद्धे धृतिम् ॥ ६९ ॥ अयासन्त्रविवाहाया पत्रावत्या मनस्विनी । अम्लानमालाविलकौ दिन्यो भृयथकार सा ॥ ७० ॥

ततो बत्सेश्वरस्तत्र संत्राप्ते सप्तमेऽहनि । ससैन्यो मन्त्रिभिः साकं परिणेतुं किलायमा ॥ ७१ ॥ प्रविक्य मगधेशस्य वत्सेशोऽप्यथ मन्दिरम् । सनार्थं पतिवलीभिः कौतुकागारमायया ॥ ७६ ॥ तत्र पद्मावतीमन्तर्दद्शे कृतकोतुकाम् ॥ ५७७ ॥ ततः स वेदीमारुख तस्या जग्राह यन्करम् । तदेवारम्भतां प्राप तस्य पृथ्व्याः करप्रहे ॥ ७९ ॥ साक्षीकृत्य च तत्कालमप्ति योगन्धरायणः। अद्रोहप्रत्ययं राजो मगधेशमकारयत् ॥ ८४ ॥ अथोचचाल वत्मेशी भुक्तपीतपरिच्छद्ः। मन्त्रिभिः सममाद्य वधुं प्रधावती ततः ॥ ६० ॥ पद्मावत्या विसृष्टं च सुखमारुद्य वाहनम् । त्येव च समादिष्टेस्तन्महत्त्रवैः सह ॥ ९१ ॥ आगाद्वासवदत्तापि गुप्तं सैन्यस्य पृष्ठतः । कृतरूपविवर्त तं पुरस्कृत्य वसन्तकम् ॥ ६२ ॥ क्रमाछावणिकं प्राप्य वत्सेशो वसतिं निजास । प्रविवेश समं वध्वा देवीचित्तं तु केवलः ॥ ९३ ॥ एत्य वासवदत्तापि सा गोपालकमन्दिरम् । विवेशाथ निशीथे च परिस्थाप्य महत्तरान् ॥ ९४ ॥ तत्र गोपालकं दृष्टा आतरं दर्शितादरम् । कण्ठे जग्राह रुदती वाष्पव्याक्वललोचनम् ॥ ९५ ॥ तत्क्षणे स्थितसंविच तत्र यौगन्धरायणः । आययौ सरुमण्यत्कस्त्या देव्या कृताद्रः ॥ ६६ ॥ सोऽस्याः प्रोत्साहविश्लेषदुःखं यावद् व्यपेहिति । तावत् पद्मावतीपार्श्व प्रययुस्ते महत्तराः ॥ ६७ ॥

आगतावान्तका देवि किम्प्यस्मान विहाय त । प्रविष्टा राजपुत्रस्य गृह गोपालकस्य सा ॥ ६८ ॥ इति पद्मावती सा तैनिज्ञष्टा स्वमहत्तरे । वत्सेश्वराये साजका तानव जत्यसापत ॥ ६६ ॥ गच्छतावान्तका नथ नि क्षेपस्त्व हि मे स्थिता। तद्य किं ते ययाह त्येवागम्यतामिति ॥ १०० ॥ तच्छत्या तेषु यातेषु राजा प्रभावती रह । पप्रच्छ मालाविलको केनेको ते कवाविति ॥ १०१ ॥ माबोचदथ महेहे न्यस्ता निष्रेण केनचित्। आर्नान्तकामिधा येपा तस्या जिल्पामिद महत् ॥ १०२ ॥ वच्छत्वैव च वत्सेशो गोपालगृहमाययौ ॥ १०३ ॥ प्रविनेश च गत्वा तदु द्वारस्थितमहत्त्रम् । अन्तर्रवेदीगोपालमन्त्रिद्धयनसन्तकम् ॥ १०४ ॥ तत्र वासवदत्ता ता ददर्श श्रोपितागताम ॥ १०५ ॥ पपावाथ महीपृष्ठे स जोकविषविद्धल ॥ १०६॥ वत साध्यपतद भूमी गात्र विरह्माण्ड्रे । विललाप च निन्दन्ती तदाचरितमात्मन ॥ १०७॥ अथ तौ दपती ચોક્કદીનૌ રુક્દુસ્તથા l यौगन्धरायणोऽप्यासीद् नाप्पधौतमुखो यथा ॥ १०८ ॥ तथाविध च तच्छत्वा काले कोलाहल तदा । पद्मावत्यपि त्रीव साक्कला तसुपाययौ ॥ १०९ ॥ क्रमाद्यगतार्थी च (।जायासन्दत्त्रयो । तुल्यावस्थैन साम्यासीत् सिम्धमुम्धा हि सस्स्निय ।। ११०॥ भग्रधेरासुतालामाचव साम्राज्यकाक्षिणा । **७**तमेवन्मया देव देव्या दोपो न कश्चन् ॥ ११२ ॥

इयं त्वस्याः सपत्न्येव प्रवासे शीलसाचिणी । इत्युवाचाथ वत्सेशं घीरो योगन्धरायणः ॥ ११३ ॥ अहमत्र विशाम्ययावस्याः शुद्धिप्रकाशने । इति पद्मावती तत्र जगादामत्सराशया ॥ ११४ ॥ अहमेवापराध्यामि यत्कृते सुमहानयम् । सोढो देव्यापि हि क्केश इति राजाप्यभापत ॥ ११५ ॥ अभिप्रवेशः कार्यो मे राज्ञो हृद्यशुद्धये । इति वासवद्ता च वभाषे वद्धानिश्रया ॥ ११६ ॥ ततः स कृतिनां धुर्यो धीमान्यौगन्धरायणः । आच+य प्राङ्मुखः शुद्ध इति वाचमुर्देरयत् ॥ ११७ ॥ यद्यहं हितकुद् राज्ञो देवी शुद्धिमती यदि । व्रत भो लोकपालास्तन चेद् देहं त्यजाम्यहम् ॥ ११८ ॥ इत्युक्तवा विरते तस्मिन्दिव्या वागुद्रभृद्यिम् । धन्यस्त्वं नृपते यस्य मन्त्री यौगन्धरायणः ॥ ११६ ॥ यस्य वासवदत्ता च भार्था प्राम्जनमदेवता । न दोपः कञ्चिदेतस्या इत्युक्त्वा वागुपारमत् ॥ १२० गोपालकसहितोऽपि च राजा यौगन्धरायणाचरितम् । स्तौति स्म बत्सराजो मेने पृथ्वीं च हस्तगताम् ॥१२२॥ दघदथ नृपतिः स भूर्तिमत्यौ निकटगते रतिनिवृती इवोमे । अनुदिनसहवाससानुरागे निजद्यिते परमुत्सवं वभार ॥ १२३॥

इति महाकवि श्रीसोमदेवभद्दविरचिते कथासरित्सागरे लावाणकलम्बके द्वितीयस्तरङ्गः ।

रें से ८६ ५४ तक हिन्दी श्रेस, लाहौर में भैनेजर लालजीदास के अवस्थ से छपा।

TRANSLATION.

DRAMATIS PERSONAE

[The cast of characters is given in the order in which they appear on the stage]

Two servants of the King of Magadha

Sütradhara

The stage manager

King of Magadha

rime Minister to Uda Yangandharayana vana, the King of the Vafeas Wife of Udavana, Vāsavadattā queen of the Vatsas and Princess of Malwa Chamberlain to the King of Magadha First maid servant to the Princess of Magadha Princess of Magadha and second wife of Padmāvatı IIdavana. A lady hermit A student of Theology Nurse to the Princess of Magadha Second maid servant to the Princess of Magadha Jester and bosom friend Vasantaka of Udayana Udayana or Raja King of the Vatsas Padminika Maid servants at the palace of the King of Magadha Madhukarika Vijavā Porteress at the golden arched palace of the Raibhya

Chamberlain to the King of Malwa.

Vasundharā

Nurse to Vāsavadattā.

[Persons, who do not appear on the stage, but are mentioned in the play

Darsaka

King of Magadha.

The queen-mother of Magadha.

Puspaka

Soothsayers.

Bhadraka Pradvota or Mahāsena

Father of Vāsavadattā and King of Malwa.

Rumanyān

Second minister Udayana.

The queen-consort of Magadha.

Brahmadatta

King of Kāmpilya

Viracikā

A sweet-heart of Udayana.

Avantısundarī

A female Yaksa, living Rajagrha, the capital of Magadha.

Āruni

The enemy of Udayana

Angāravatī

Mother of Vāsavadattā. and queen of Malwa.

Gopālaka

Princes of Malwa.

Pālaka

PROLOGUE

(A flourish of trumpets Enter the Stage Manager)

The Stage Manager —May the aims of Bala (rāma) beautiful like the new moon at even tide, highly invigorated by wine, resplendent like the incarnated Goddess of Beauty, and lovely like spring, protect you 1

Noble and learned gentlemen! I (beg to)
inform you Oh! What is this? Just as I
am on the point of making the announcement,
methinks, I hear a sound Well, I ll see

(Behind the curtain)

Out of the way, out of the way, gentlemen! out of the way

The Stage Manager —Ah! I understand

The loyal servants of the King of Magadha, who now form the escort of their princess, are rudely turning out all persons who come to the penance grove 2

(Exit)

End of Prologue

ACT 1.

(Enter two guards.)

- Guards: Out of the way, out of the way, gentlemen! out of the way
- (Enter Yaugandharāyana disguised as a hermit and Vāsavadattā in the garb of a lady of Avanti.)
- Yaugandharāyana: (Listening). How now! People are being turned out even from this (sacred) place Alas!

The holy hermits dwelling in the hermitage, living on wild roots and berries, and clad in simple bark garments, should be honoured, but are being terrorised. Who is this insolent fellow, made arrogant by fickle fortune, the conceited cox-comb, who by his orders is turning a peaceful penance-grove into a busy bustling town?

Vāsavadattā: Sir, who is turning people out?

- Yaugandharāyana: Madam, it is he who is turning his own soul out of the path of righteousness
- Vāsavadattā: Sir, I do not mean that. Am I to be turned out?
- Yaugandharāyana:— Madam, even unknown angels¹ are likewise expelled.
- Vāsavadattā: Sir, fatigue is not so sickening as this humiliation.
- Yaugandharāyana: Madam, having first enjoyed you have now voluntarily renounced your kingdom. Please do not mind such trifles:

¹ Lit Gods, deities

You have already given your consent. This was the only course of action. With the victory of your Lord you will again attain your evalted position. The cycle of worldly fortune revolves (now rising now falling) like the set of spokes in a chariot wheel.

Guards - Out of the way, gentlemen! out of the way

(Enter the Chamberlain)

The Chamberlain —O Sambhasaka, you must not indeed turn the people out Look

You must avoid bringing repreach on the King. The holy hermits of the hermitage should never be treated harshly. These high minded men make their home in the forest in order to be free from the insults and vulgarities of town life. 5 Guards —Just as you order, Sir

(Exeunt)

Yaugandharāyana — Oh! he has an enlightened mind (To Vasavadatta) Let us approach him

Vasavadatta -As you wish

Yaugandhanāyana — (Approaching) Sii, why are the people being tuined out?

The Chamberlain -O holy hermit!

Yaugandharāyana — (To himself) The word heimit is a title of honour and a respectable mode of address But as I am not used to it, I do not cheish it

The Chamberlain —Listen, holy \$11 Here is Padmavati, the sister of our great king who is christened Darsaka by his parents. She had gone to visit the queen-mother Mahādevī, who has made her home in the hermitage. Bidding her goodbye and with her leave, the princess is returning to Rājagrha To-day she is pleased to encamp in this hermitage, so

Let the hermits freely fetch holy water, fuel, flowers, and sacred grass from the forest. The princess observes the sacred law. She hates causing inconvenience to the hermits with regard to the performance of their religious duties. This is her family tradition.

Yaugandharāyana: (To himself) So this is Padmāvatī, the Princess of Magadha The soothsayers Puspaka, Bhadraka and others have predicted that she is destined to become the consort of my royal master

Desire is the genesis alike of deadly hatred and high esteem. Out of my longing to see her as the wedded queen of my king, there springs in me a feeling of great devotion towards her. 7

Vāsavadattā: (To herself) Having heard that she is a princess, I feel a sisterly love for her

(Enter Padmāvatī with her retinue and a maid.)

Maid: Please come this way, princess. Here is the hermitage kindly step in

(Enter a lady-hermit seated)

- Lady hermit —Princess, you are most welcome Vasavadatta —(To herself) This is the princess

 Her good looks proclaim indeed her noble buth
- Padmāvatı Revered ladv, I salute you
- Lady hermit —May you live long Come in, my child, come in A hermitage is indeed the visitor's own home
- Padmavatı —So it is, revered lady I feel quite at home I am much obliged to you for these very kind words
- Vāsavadatta —(To herself) It is not that her appearance alone is sweet, her words are also sweet
- Lady heimit (To the mand) My good gill, has no prince so fall sought the hand of this lovely sister of your noble king?
- Maid —Yes There is king Pradyota of Ujjayini He has sent an ambassador on behalf of his son
- Vāsavadattā (To herself) I am so glad She is now my own
- Lady hermit —Such graceful loveliness well deserves this honour We have heard that both are mighty royal families
- Padmavati (To the chamberlain) Sii, have you come across any heimits, disposed to favour us (by accepting our gifts)? Or let all be invited Distribute gifts according to their heart's desire Proclaim, 'does mybody here want anything?

The Chamberlain: As the princess commands. (Turning round.) Ye holy hermits, dwellers of the hermitage, please listen to me, revered gentlemen! Her Highness the Princess of Magadha is much gratified with your cordial welcome and sympathy and confidently invites you to receive her royal gifts so that she may accumulate religious merit.

Is there anyone who stands in need of a beggar's bowl? Does anyone require garments? Is there any student, who having completed his education according to the prescribed law, wants a fee to offer to his preceptor? The princess, devoted to the holy hermits, begs as a personal favour that whosoever desires anything may speak out. What should we offer to-day and to whom?

- Yaugandharāyana: (To himself.) Ah! my opportunity has arrived. (Aloud) Sir, I would ask a favour
- Padmāvatī: Happily my visit to the penancegrove is fruitful
- Lady-hermit.—All the hermits of this hermitage are well contented. This must be some stranger.
- The Chamberlain Holy Sir, what can we do for you?
- Yaugandharāyana This is my sistei Her husband is gone abroad. I want Her Highness to look after my sister for some time, For,

I seek not wealth, not pleasure, not beautiful ents. Not do I don'the etimson cloth for galivelihood. The princess is wise and two well the path of duty. She is able to notect the virtue of my sister.

asavadatta — (Fo herself) Humph! The noble Yaugandharayana is determined to leave me here I must agree He will not act rashly.

Chamberlain —Your Highness, difficult indeed is his request. How can we accede? For

It is easy to pair with wealth, easy enough a sacrifice life, easy even to offer the fruit of chance. Most difficult it is to keep watch over a aid. Everything else in comparison is easy 10

- adamāvati Having first proclaimed, 'does anybody here want anything,' it is now quite improper to hesitate. Please do as he says
- he Chamberlain —These words are worth; of Your Highness
- 'and -May the plincess, who thus makes her word good, live long
- -dy heimit —O! my blessed child, may you live long
 - c Chamberlain —As the princess orders (Approaching Yaugandharayana) Sir, Hei Highness accepts the guardianship of Voir Holmess's sister

Yaugandharāyana I am much indebted to Her Highness (To Vāsavadattā) Please approch Her Highness

Vāsavadattā (To herself) What is to be done? Here I go unfortunate as I am.

Padmāvatī · Well, well, now you are my own.

Lady-hermit -Her looks are so charming, I think she must be a princess

Maid · Well said, revered lady. I can see that she has known better days

Yaugandharāyana. (To himself.) My burden is half relieved. It turns out just as it was planned with other ministers. When my royal master is re-installed and queen Vāsavadattā is restored to him, Her Highness the Princess of Magadha will be my surety for her. For

Padmāvatī is destined to be the queen of my sovereign. This was foretold by those who first predicted our misfortune. Having relied on this prophecy, I have pursued this course of action. Nature does not transgress the words of well-tried oracles. 11

(Enter a student of theology),

Student (Looking upwards.) It is midday. I am absolutely tired. Where shall I rest? (Turning round.) Oh! I see, this is a penancegrove. For

The deer graze at their ease, undisturbed, full of confidence inspired by the sacred grove. All the trees tenderly nurtured have their branches

laden with fruit and flower Riches in the form of heids of tawny kine abound. The soil is nowhere cultivated. And here is using aloft the incense smoke from minimal alter. Undoubtedly this is a penance give 12

I'll go in (Entering) Hallo' this gentle man's presence is out of tune with a hermitage (Looking in another direction) Here are hermits There is no harm in proceeding further Ohladies!

The Chamberlain —Come in, sii, with perfect, freedom, sii A hermitage is indeed common to ail

Vasavadattā -Humph!

Padmayth —This noble lady shups the sight of strangers Well, I must enefully look after my ward

The Chamberlam -Sir, we came first Please accept our hospitality due to a guest

(Offers refreshments)

Student — (Drinks) Thank you I am quite fresh again

Yaugandharāyana —S11, where do you come from? What is your destination? Where do you live?

Student —Listen, holy sin I live at Rajagrha With a view to specialise in the study of the Veda, I became a resident at Lavandka, a village situated in the kingdom of the Vatsas

Vāsavadattā: (To herself) Ah! Lāvānaka! at the mention of Lāvānaka, my grief is renewed as it were.

Yaugandharāyana: And have you finished your studies?

Student No, not yet

Yaugandharāyna If you have not finished your studies, why have you returned?

Student There took place, in that village, a terrible catastrophe.

Yaugandharāyana: How?

Student: A king named Udayana was living there Yaugandharāyana: I have heard of His High-

ness. What about him?

Student: He was passionately enamoured of his queen Vāsavadattā, the Princess of Avanti

Yaugandharāyana: Quite possible. What then?

Student: One day the king was out on a hunting expedition, the village caught fire and she was burnt alive.

Vāsavadattā: (To herself) It is false, it is false, quite untrue. My unfortunate self is still alive.

Yaugandharāyana: Please proceed

Student. In the attempts to rescue her, a minister named Yaugandharāyana fell into the flames.

Yaugandharāyana: Did he really? Then, then? Student: When the king returned and heard the awful news, he became distracted with the sorrow of their separation and sought

to end his own life in that very fire. The ministers had great difficulty in holding him back.

Vasavadattā - (To herself) I know, I know, my load's tender feelings for me

Yaugandharayana -Further

Student —The king repeatedly pressed, against his breast, the half burnt ornaments, that had adorned her person, and fell unconscious on the ground

All -Alasi

Vasavadatta — (To herself) Bravo Yaugandharāyana, a pretty mess you have made with your precious schemes

Maid —Princess, this noble lady is shedding tears

Padmavatı -She must be very compassionate

Yaugandharayana —Quite so, quite so My sister is, by nature, tender hearted (To the Student) Then, then?

Student —By degrees, the king regained consciousness

Padmavatı -- Thank God, he is alive The words that he fell unconscious almost broke my heart

Yaugandharāyana -Please proceed

Student —The ling,—his body was red with dust on account of rolling on the ground,—got up all of a sudden and lamented most piteously in a distracted manner 'Ah! my Vasava datta, alas! Princess of Avanti, Oh! my beloved, . my most charming pupil,' and so on In short.

The Cakravāka birds do not so lament their loss, nor even they, who are separated from divine consorts. Blessed is the woman who is thus loved by her lord. Though buint she is yet alive (immortalised) by the love of her husband, 13

Yaugandharāyana: Did not the ministers do something to console him?

Student. A minister named Rumanvan did all that was possible to console the king.

Like the king he abstains from food. His face is emaciated with constant flow of tears. Equally sorrowful with his lord, he neglects his toilet. Day and night he attends upon the king with diligence. Should the king perchance die, he will not survive a moment longer. 14

Vāsavadattā (To herself) Happily my lord is in good hands

Yaugandharāyana. (To himself) What a heavy responsibility has Rumanvān to bear! For

My burden is half relieved, his toil must be constant Everything depends on him on whom the king himself depends 15.

(Aloud) Sir, is the king now consoled 9

Student —That I do not know The ministers left the village, after a supreme effort, taking perforce with them the king who thus

lamented 'Here I laughed with her, here T conversed with her, here I sat with her, here we fell out, here I passed the night with her, and so forth With the departure of the ling, the village became desolate like the sly (of a dark night) when the moon and the stars have set 1 too then come awav

Lady hermit -He must indeed be a noble king. who is thus praised by a stranger

Maid -Princess, do you think he will ofter his hand to another woman?

Padmavati - (To herself) This is just what my heart wants to know

Student -I would like to talk leave of you T anı oft

Roth -Go and fare you well Student -Thank you

(Exit)

Yaugandharayana -Well, I too wish to go with the permission of Her Highness

The Chamberlain -The holy heimit wants to go with Your Highness's permission

Padmavatı -The sister of His Holiness will feel sad in his absence

Yangandharayana -She is in the care of noble persons She should not feel sad (To the

Chamberlain) Pray let me go

The Chamberlain Farewell, we shall meet again

Yangandharāyana . We shall

(Exit)

The Chamberlain It is time to retire to the inner apartments.

Padmāvatī Revered lady, I salute you.

Lady-hermit My child, may you obtain a very nice husband

Vāsavadattā Revered lady, I salute you.

Lady-hermit May you soon be reunited with your husband.

Vāsavadattā I am much obliged

The Chamberlain: Please come, this way, this way, Your Highness. Now:

The birds have returned to their nests. The hermits have plunged themselves in the waters of the stream Kindled fires are blazing forth, smoke is spreading in the penance grove And fallen from great heights, the yonder sun is, with rays gathered together, turning his chariot and slowly descends on the summit of the Mountain of the setting sun

(Exeunt omnes)

Act II 7

INTERLUDE

[Enter a maid]

The Maid — kunjaiiki, Kunjiiki 'where, where is the princess Padmirati? Whit dost them say, 'the princess is playing with a ball near the jismine bower.' All light I shill approach the princess. [Turning and looking round] Ah' here comes the princess playing with a ball. Here car on iments are turned upwards, here face is bespringled with tiny drops of perspiration produced by the evereise and looks lovely on account of fatigue. I'll approach her

(Lvit)

ACT II.

[Enter Padmāvatī playing with a ball, accompanied by her retinue and Vāsavadattā]

- Vāsavadattā Here is thy ball, my dear
- Padmāvatī That will do, madam
- Vāsavadattā, You have played long with the ball, my dear, so your hands have become so red that they seem to belong to some other person
- The Maid Play on, princess, play on. Enjoy, as much as you can, this charming period of maidenhood
- Padmāvatī -Now madam, why are you gazing at me just as if to make tun of me?
- Vāsavadattā Not at ail, my dear To-day you look unusually beautiful I am now looking at thy charming face from all sides as it were
- Padmāvatī Away with you Now don't you make fun of me
- Vāsavadattā Well, I am mute, O would be daughter-in-law of Mahāsena.
- Padmāvatī Who pray is this Mahāsena?
- Vāsavadattā There is a King of Ujjayinī named Pradyota who is called Mahāsena on account of the vast size of his army.
- The Maid The princess does not desire alliance with that king.

\cr II] 17

Visividatti —But then with whom does she desire (illimee)!

- The Mind—There is a king of the Vitsus named Edigina. The princess is culmour ed of his virtues.
- Visix iditti —[Po heiself] She wants my noble loid is her liusbind (floud) For whit is uson?
- The Maid —He is so loving. This is the
- Visividitti (To kerselt) I know I I now My own self was infiturted in a life in muci

The Wind -- Princess but if the King is ngly?

Visavidatti —No, No He is veiv hindsome Padmaviti —How do you know Madam?

Visivaditta —(10 herself) Partifity to my noble loid his mide me transgress the

bounds of propriets What shall I do now?
Yes, I seen was out (Aloud) So say the
people of Ujjay ini, my de n

Prdm with —Quite true I im sure, he is not inaccessible to the people of Ujjavim Beauty indeed from ites the hearts of all

alıkç

(Enter a nuise)

The Nuise -- Victory to the princess Princess,

Vasavadatta -- Lo whom, venerable 1rdy?

The Nurse —To Udayana, the King of the Vatsus Vasavadatta —Is that I mg quite well?

The Nurse. He arrived here quite well. It is to him that the princess is betrothed

Vāsavadattā: Alas!

The Nurse: What is the matter?

Vāsavadattā: Nothing. His grief was indeed so great and now he is so indifferent.

The Nurse Madam, hearts of great men are ruled by sacred scriptures and are therefore easy to console

Vāsavadattā. - Venerable lady! did he himself ask for her hand?

The Nurse. No, he came here for some other business. Our king observed his nobility, wisdom, youth, and beauty and has, of his own accord, offered her hand.

Vāsavadattā: (To herself) So! my noble lord has in that case committed no wrong.

(Enter another mard.)

The Maid: Make haste, Madam. Our queen says, 'The conjunction of stars is auspicious to-day. Nuptial celebrations must take place this very day.'

Vāsavadattā (*To herself.*) The more they hasten, the more deeply does gloom penetrate my heart

The Nurse: Come, princess, come.

(Exeunt omnes)

End of Act II.

ACT III

(Enter Vasavadatta, deep in thought)

Vasavadatta -- Having left Padmavati in the drawing room of the ladies' court now erowded on account of the meriment of the nuptial celebrations. I have sought the seclusion of this pleasure garden Now I can give vent to my soriow which ciuel fate his laid on me (Turning round) Alas! Even my noble load now I am undone belongs to another woman. Let me sit down (Sits down) Blessed indeed is the female Cakiavāka Separated from her mate she does not live But I do not give un life I, unfortunate as I am, live in the hope that I shall meet my noble lord once again

(Enter a maid carrying flowers)

The Maid —Where is the noble lady of Avanti gone? (Iuning and looking round) Ah! there she is scated on a stone bench under the priyangu creeper. Wearing a simple but graceful garment, she sits there, her heart overwhelmed with grief, and looks pale like a digit of the moon obscured by mist. I'll approach here (Approaching). Noble lady of Avanti, I have been looking for you for such a long time.

Vasavadattā —What for?

- The Maid Our queen says, 'Madam comes from a noble family She is kind and skilful Let her therefore plant the wedding garland.'
- Vāsavadattā: For whom it is to be made?
- The Maid. For our princess
- Vāsavadattā. Must I do even this. Gods are cruel indeed
- The Maid: Madam, there is no time to think of other things. The bride-groom is taking his bath in the crystal-palace, so do plant the garland quickly, my lady
- Vāsavadattā: (To herself) I cannot think of anything else. (Aloud). My good girl, have you seen the bridegroom?
- The Maid: O yes I saw him My curiosity and love for the princess (urged me to do so).
- Vāsavadattā What is he like?
- The Maid: Madam, I say I have never seen the like before.
- Vāsavadattā Tell me, my good girl, is he handsome?
- The Maid I should say he is Cupid himself only without the bow and the arrow
- Vāsavadattā: That will do
- The Maid Why do you stop me?
- Vāsavadattā. It is improper for me to listen to the flattering descriptions of another woman's husband
- The Maid: Then please finish the garland as quickly as you can.

- Vasavadatta -I shall do it at once Give me the flowers
- The Maid -Here are the flowers Please take them, madun
- Vasuadatti (She emplies the bashet and ex amines the flowers) What do you call this flower?
- The Maid -It is called 'waid off widowhood'
- Vasavadatta (To herself) Of these, I must use a good many both for myself and Padmavati (Aloud) What do you call this flower
- The Maid -It is called 'Co wife s 1uin
- Vasavdattā -This need not be used
- The Maid -Why?
- Vasavadattā -His wife is dead It is therefore unnecessary

(Enter another maid)

- The Maid -I'lease make haste, madam The bride room is being conducted to the draw ing room of the ladies' court by married damsels
- Vasavadatta —It is ready I say, take it
- The Maid -How beautiful Madam, I must go now (Exeunt both)
- Vasavadatta -She is gone Alas! I am undone My noble lord now belongs to another woman (Who can share my sorrow?) I shall confide my sollow to my bed L'elchance I may get sleep and forget

(Evit)

End of Act III

INTERLUDE.

(Enter the jester)

The Jester (Joyfully) Oh. fortunately I have seen the pleasant time of the happy and the desired marriage of H H the King of the Vatsas Oh, who could have known that submerged in the terrible whillpool of misfortune, we shall rise again to the surface. Now we live in palaces, we bathe in the tanks of the ladies' court and cat dainty and delicrous dishes of sweetmeats. In short, I feel myself to be in heaven only there are no nymphs to keep me company. But there is one great drawback 1 do not properly digest my food so I do not get sleep even on a bed furnished with the softest sheets It looks as it rheumatism is all around Well, there is no happiness in life devoid of a good breakfast and good health (Enter a maid).

The Maid. Where is Mr. Vasantaka gone? (Turning and looking round) Oh! here is Mr. Vasantaka (She approaches him) Mr Vasantaka I have been looking for you for a long time.

The Jester. (He winks at her.) What do you want me for, my pretty girl?

The Maid: Our queen wants to know if the bridegroom has finished his bath?

The Jester. Why does she want to know?

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The Maid —What else for, but that I may bring flowers and continents for him

The Jester —His Highness has bathed Now you may bring everything except food

The Maid —Why do you forbid me to bring food?
The Jester —Unfortunate as I am, my stomach is playing me false as do the eyes of circles.

The Maid —May you be always as you are now The Jester —Be gone, impudent girl I'll go and attend on His Highness

(Exeunt both)

End of Interlude

ACT IV.

- (Enter Padmāvatī with her retinue and Vāsavadattā, disguised as a lady of Avanti)
- The Maid. What has brought the princess to the pleasure garden?
- Padmāvatī: My dear, I just want to see whether the Sephālikā clusters have put forth their blossoms or not.
- The Maid Princess, they have indeed They are laden with flowers which look like pendants of pearls interset with coral.
- Padmāvatī: If that is the case, my dear, why delay?
- The Maid Then let the princess take a seat on this stone-bench for a moment Meanwhile I shall pluck the flowers
- Padmāvatī. Madam, shall we sit here?
- Vāsavadattā Just as you like. (Both sit down)
- The Maid (Having gathered flowers) O' behold princess, behold. My hands are full of flowers, half-red like crystals of arsenic
- Padmāvatī· (Observing them). Oh, the beauty and the variety of tints of these flowers. Behold, madam, behold
- Vāsavadattā What lovely flowers
- The Maid Princess, shall I pluck more?
- Padmāvatī No, my dear No more plucking
- Vāsavadattā. Why do you stop her, my dear?

2T IV 1

admavati —If my noble loid comes here and beholds this abundant crop of flowers

Vasividatti —Aie you very much in love with your hushad, my deni?

Padmavati —I do not I now, madam But when he is away from me, I feel wretched

Vasaradatta — (To herself) Mine is a haid job Even she speaks in this stiain

The Maid —The princess indeed has said in a worthy mauner, 'I love my husband'

Padmāvati -There is just one doubt

Vasavadattā -- What is it?

Padmavatı —Was my noble loıd the same to the noble Vasavadatta as he is to me?

Vasavadattā -Nav. more

Padmavati -How do you know?

Vasavadatta — (To herself) Ah! partiality to my noble lord has made me transgress (the bounds of) propriety Well, I should say this (Aloud) Had her love been less, she would not have forsaken her own people

Padmävatı —Quite possible

The Maid —Princess, (why not) nicely speak to your husband that you would also like to learn to play on the lute

Padmāvatı -I did speak to him

Vasavadatta -What did he say then ?

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iti. He said nothing. He heaved a

Padmāva p sigh and became silent.

dee attā · Then what do you infer from

Vāsavad^s? thiati I think he recollected the virtues

Padmāv the noble Vāsavadattā and restrained his of rs in my presence out of courtsey.

tea attā (To herself) Blessed am I, if that

Vāsavad true.

have

(Enter the king and the jester). ter Ha! Ha! how beautiful does the

The Jese easure garden look with the bandhujīva wers lying thinly scattered and fallen the course of plucking. This way, Your ighness

The Kines Vasantaka, old chap, here I come.

The Kinen I went to Ujjayını, I was reduced to Windescribable state at the sight of the er of the king of Avantı. Cupid then that I shot all his five arrows at me. Of these, daught bear the wound in my heart. To-day I freely I still been struck afresh. When cupid has five s only, how is this sixth arrow discharged

at me Where has Her Ladyship Padmāvatī arrow

The Jone? Has she gone to the creeper bower?
Or has she gone to the stone-bench called 'the ornament of the hill' which, strewn with asana flowers looks as if covered with a tiger's skin 9 Or she may have entered the saptacchada forest of very pungent odour.

ACT IV 1 27

Is she on a visit to the hill shaped wooden pavilion, printed with the pietuies of birds and animals? (Looking up) II ! Hi ! Your Highness, just look it this flock of cranes, advancing steadily in a straight line along the elementumental sky. It looks beautiful like (the white and long) aims of the idoical Baladeva. The King.—Yes. I see, old chap.

Now straight and out stretched, now grouped together, now soming high, now sinking low, it looks, in the course of flight, crooked like the constellation of the Great Bear. Lil ea boundary line, it divides in twain the wall of sky, and is bright like the belly of a serpent, which has just east off its slough.

The Maid —Lool, princess, look at this flock of eranes, advancing steadily in a straight line and beautiful like a white guland of kokanada flowers. O, His Highness!

Padmāvati —Humph! my noble loid! Madam, I shall avoid inceting with my husband for your sake Let us go into this bower of spring flowers

Vāsavadatta —Just as you please (They act accordingly)

The Jester —Her Ladyship Padmavati came here and has gone away

The King -How do you I now?

The Jester —Please, Your Highness, look at these Sephalikā clusters from which flowers have been plucked

- The King: O Vasantaka, how lovely and variegated these flowers are.
- Vāsavadattā (To herself) The utterance of (the name) Vasantaka makes me feel as if I were at Ujjayını again
- The King O Vasantaka! let us sit down on this stone-bench and wait for Padmāvatī.
- The Jester Just as you please. (He sits down and rises up again) Ah! the scorching heat of the autumnal sun is unbearable. Let us therefore go into this bower of spring-flowers.
- The King All right. Lead the way.
- The Jester Very well (Both turn round).
- Padmāvatī Mr. Vasantaka is going to spoil everything. What shall we do now?
- The Maid: Princess, shall I keep His Highness away by shaking this hanging creeper which is swarming with black bees?
- Padmāvatī Yes, do so. (The maid acts accordingly).
- Thy Jester. Murder, murder. Keep away, Your Highness, keep away.
- The King What is the matter?
- The Jester I am bitten by the wretched black bees.
- The King. No, no, do not say so. We should not frighten the bees. Look

Intoxicated with honey, the bees are humming melodiously. They are closely embraced by their beloved mates which are smitten with passion. They will be disturbed by our

footsteps and will like ourselves, become separated from their sweet hearts 3

Let us therefore take our seats here

The Jester -Just as you please (Both sit down)

The Maid -Princess, we are in truth made prisoners

Padmāvatı - Happily my noble loid is seated

Vasavadatta — (To herself) Happily my noble lord is in good health

The Maid -Princess, madam's eyes are full of

Vasavadatta —The pollen of Kāśa flowers has fallen into my eves through the wantonness of the bees and has made them water

Padmāvati -Quite so

The Jester -Well, there is no one in the pleasuregarden There is something I want to ask May I?

The King -certainly

The Jester —Who is your sweet heart Hei Lady ship Vasavadatta of yore or Padmävati of the present time?

The King —Why do you want to put me in such an extremely awkward position?

an extremely awkward position?

Padmivati —O dear! in what an awkward position is my noble lord put?

V savadattā — (To herself) And 1 too, unfor-

The Jester -Now you must speak frankly One is dead, the other is nowhere near

The King -No, I should certainly not say anything. You are talkative, old chap

- Padmāvatī This answer is eloquent, my noble lord.
- The Jester. O, I swear by the truth I shall never tell anybody. Here, my lips are closed. I dare not speak out, old chap
- Padmāvatī. Oh! how stupid he is He does not know his heart even after this
- The Jester Will you not tell me ? If you do not, you shall not stir a single step from this stone-bench. Your Highness is now my prisoner

The King What, by force?

The Jester Yes, by force.

The King. We shall see

The Jester Forgive me, Your Highness. I conjure you, in the name of our friendship, to tell me the truth

The King No way out Well, listen

I have a very high regard for Padmāvatī on account of her charming beauty, sweet manners, and gracefulness. But she does not fascinate my heart which is set on Vāsavadattā.

- Vāsavadattā (To herself.) Well, well This is ample reward for my suffering. My living here in concealment is acquiring many merits
- The Maid Princess, His Highness is indeed discourteous.
- Padmāvatī No, don't say so. My noble Lord is indeed courteous He remembers even now the virtues of the noble Vāsavadattā.

ACT IV 1

Vasavadatta —Blessed child, your words are worthy of your noble birth

The King —Well, I have spoken Now you must tell me Who is dear to you Vasavadattā of yoie or Padmavati of the present time?

Padmāvati —My noble loid is acting Vasantaka
The Jestei —What is the use of my piattle? I
hold both Their Ladyships in high legard

The King —You silly ass! having heard from me forcibly, you now refuse to speak out

The Jester -What, me too by force?

The King -Yes, by force

The Jester -Then you will never hear it

The king—Be pleased, O great brāhmana! speak of your own free will

The Jester —Listen, now, Your Highness I held
Her Ladyship Vasavadatta in great regard
Her Ladyship Padmavati is young, beautiful,
gentle, without concert, kind, and courteous
But Lady Vāsavadatta had another great
virtue She would come forward with
delicious dishes saying, 'where is \li Vasan
taka gone'?

Vasavadattā — (To herself) Very well, good Vasantaka Now 1 emember this (episode)

The King —Well, Vasantaka, 1 shall relate all this to queen Vasavadatta

The Jester —Alas Vasavadatta! where is Vasavadatta? She is long dead

The King · (Sorrowfully) Yes, Vāsavadattā is no more.

With your raillery you confused my mind And then by the force of old habit, those words escaped me 5

- Padmāvatī Very pleasant indeed was this talk. The wretch has spoiled it all.
- Vāsavadattā (To herself) Well, well, I am consoled. Sweet indeed is to hear these words unobserved.
- The Jester Buck up, Your Highness Fate is inexorable. It is just so
- The King You do not understand my condition, old chap. For

In order to console my grief my love sprang (new) roots but constant recollection makes my grief fresh. It is a law of nature that the heart regains tranquillity when it has paid its debt (to the beloved in the form of a tribute) of tears. 6.

- The Jester His Highness' face is stained with tears. I'll fetch water for his face (Exit)
- Padmāvatī Madam, the face of my noble lord is hidden by a veil of tears Let us slip away
- Vāsavadattā Just as you like Nay, you stay here It would be improper for you to go away leaving your husband in a sad plight I shall go alone
- The Maid What madam says is right. Princess, you should go to your husband.

Prdmayati -Should I?

Vāsavadattā —My den, you must (Exit)

(Enter the gester)

The Jester — (With water in a lotus leaf) Here is Her Ladyship Pidmarati

Prdmavati -Mi Vrsnitaki, what is it?

The Jester -This is that, that is this

Padmavati -Speak out, speal, sii, speak

The Jester —Madam, the pollen of here owers, carried by the wind fell into the eyes of IIIs Highness and his face is wet with tears. Here is the water for washing his face. Please take it to him

Padmavati — (To herself) Oh! even the attendants of a courteous master become courteous (Approaching the hing) Victory to my noble loid! Here is water for washing voin face

The King —Ah Padmaviti (Aside) Vasantaki, what is this?

The Jester —(Whispers in his ear) It is like this

The King —Biavo Vasantaka, bravo (Sippinj water) Padmavati, pray be seated

Padmavati —As my noble loid orders (She sits down)

The King -Padmavati,

The pollen of Kaśa flowers, white as the autumnal moon, and wafted by the wind (fell into my eyes and) has made my face, O fair mild, bathed with terrs 7

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She is a mere girl and newly married. She will be distressed, should she learn the truth. I admit she is courageous but a woman is by nature timid. 8.

The Jester: This afternoon His Majesty the King of Magadha will receive his friends and introduce them to you Kind treatment reciprocated with courtesy engenders affection. Let Your Highness therefore rise

The King. Good, a nice proposal (He rises)

It is easy to find in the world men who possess great virtues and always offer kind treatment; but it is difficult to find such as duly appreciate these qualities. 9

(Exeunt omnes)

End of Act IV.

ACT V 1 35

INTERLUDE

(Enter Padminika)

Padmink i —O Madhukiliki, O Madhukalika, come hero muck

(Lnter Madhukarıla)

- Madhul arika --Here I am, my dear What do
- Princess Primary it is suffering from a sovere headache?
- Madhukani a -Alist
- Padminil i Now iun, my den, and call mad im

 Vanitha Tell her only that the princess
 is suffering from i head who and she will
 come of her own record
- Madhul nink i --But, my dcan, of what good will she he?
- Padminka—She will entertain the princess with pleasant stories and thus relieve her of her headache
- Madhul artha —Quite so Where have you spread the bed of the princess?
- Padminika —Hei bed is spread in the 'ocean room' Now, away with you I shall search Mr Vasantaka and through him inform His Highness
- Madhukanka -All nght (Exit)
- Padminika -Now, where can I find Mi Vasan tal a?

(Enter the Jester.)

- The Jester On this auspicious occasion so extremely joyful, the flame of fire of love blazes all the more fiercely in the heart of His Flighness, the King of the Vastas, distracted by separation from queen (Vāsavadītā) as if it were fanned by his marriage with Padmāvatī (Observing Padminikā) Hallo, Padminikā Well, Padminikā, what is the news!
- Padminkā Mr Vasantaka, do you not know that the Princess Padmāvatī is suffering from headache?.
- The Jester Really, I never knew.
- Padminikā Well, now inform His Highness of it 1, in the meantime will hurry up with the ointments for her head
- The Jester Where has the bed of Padmāvatī been spread?
- Padmınıkā Her bed is spread in the 'Ocean-room.'
- The Jester: You may depart I am going to inform His Highness about it

(Eveunt both)

End of Interlude

ACT V

(Enter the King)

The King —Once more, in course of time, I have underful en the burden of domestic life but my thoughts levelt to the noble and praise worthy daughter of the King of Avanti, whose slender frame was consumed in the conflightion of Lavanaki, lilea lotus plant blasted by frost 1

(Enter the Jester)

The Jester —Quick, Your Highness, quick The Yang —What is the matter?

The Jester -Her Ladyship Padmavati is suffer ing from head iche

The King -Who told you?

The Tester -Padminik told me

The King -Alas!

Having obtained another love, endowed with beauty, grace and accomplished in all virtues, my grief had somewhat abuted. As I have tristed once the bitter sorrow—the former wound still rankling in my heart—I anticipate a similar fate for Padmavit. 2

Where is Padmavati?

The Jester —Her bed is spread in the 'ocean room' The King —Show me the way

The Jester —Come, come, Your Highness [Both turn round] This is the 'ocean 100m' Please enter, Your Highness

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The King: You go in first.

The Jester Very well. (Entering) Help, help Back, Your Highness, stand back

The King What is the matter?

The Jester —Here is a cobra wriggling on the floor—Its body is just revealed by the light of the lamp

The King [Entering and observing smilingly]
Oh! the foot believes it to be a cobra

Silly ass, you mistook the dangling garland dropped from the portal arch and lying outstretched on the ground for a serpent. Swayed by the gentle evening breeze, it is this which slightly imitates the movements of a serpent.

The Jester [Observing closely] Your Highness is right. It is not a cobia. [Entering and looking round] Perhaps. Her. Ladyship. Padmävatī came here and has gone away.

The King She has not yet arrived, old chap

The Jester How do you know?

The King What is there to know 9 look

The bed has not been pressed; it is even as it was when spread. The covering sheet is not crumpled. The pillow is not crushed, nor stained with medicines (applied) to cure headache. No decorations are made to divert the sight of the patient. Persons who are suffering and confined to bed do not leave them so quickly of their own accord 4.

Act V 7 39

The Jester —Then let Your Highness sit down on the bed for a while and wait for Her Ladyship

The King —Very well (He sits down) Sleep is overpowering me, old chap Relate some story

The Jester —I will iclate a story but Your High ness must respond saying, hum'

The King -Very well

The Juster —There is a town called Ujjayini It has very pleasant water-baths

The king -What Ujjayini?

The Jester —If you do not like this story I shall relate another

The King -It is not that I do not like it, old chap But

It reminds me of the daughter of the King of Avanti At the time of departure, she thought of her kinsmen and shed, through love on my breast, copious tears which clung to the corners of her eyes 5

Moreover

Many a time she, in the course of her lessons, would fix her gaze on mc and would aimlessly move, in the aii, her hand from which the plectrum had dropped, 6

The Jester —All right I shall relate another
There is a town called Brahmadatta There
reigned a king named Kampilya

The King —What, what ? (The jester repeats what he has just said)

- The King Silly ass, say King Brahmadatta and eity Kampilya.
- The Jester Is Brahmadatta the King and Kampilya the city '

The King Quite

The Jester—Then Your Highness, please wait a moment so that I may commit it to memory. Brahmadatta is the King, Kāmpilya, the city (Herepeats it to himself several times.) Now, listen. Your Highness—He is tast asleep—It is very cold at this time. I'll go and bring my cloak. (Eitt)

(Enter Vāsavadattā, disguised as a lady of Avanti and a maid)

- The Maid Please come, madam The princess is suffering from a very severe headache
- Vāsavadattā I am so sorry Where has her bed been spread?
- The Maid Her bed is spread in the 'ocean-room' Vāsavadattā: Then lead the way. (Both turn round.)
- The Maid This is the 'ocean-room.' Please go in, madam Meanwhile I shall hurry up the ointments for her head. (East)
- Vāsavadattā Oh! how cruel are the gods to me. Even Padmāvatī who was a source of consolation to my noble lord, distracted with bereavement, has fallen ill I'll go in. (Entering and looking round.) O! how negligent are the servants. Padmāvatī is

indisposed and they have left her alone with just a lamp as her companion. Padmāvati is asleep. I shall sit down. If I sit somewhere else, it will look as if my love for her is not much. I shall, therefore, sit on her bed. (Sits down on the bed.) Why is it that as I sit beside her to day, my heart is thrilled as it were? Happily her breathing is easy and normal. Her headache must have been cured. By occupying one side of the bed only, she seems to invite me to embrace her. I shall he down. (She lies down.)

The King -(He talks in sleep) O Vāsavadatta! Vasavadatta (Rising abruptly) Hum! it is my noble lord and not Padmävati Has he recognised me? If he has recognised me, the great scheme of the noble Yaugandharayana will be made futile

The King -O daughter of the King of Avanti!

Vasavadatta —Happily my noble loid is dieam ing only There is no one near about I shall stay for a while and gladden my heart and my eyes

The King —O mv dailing! O mv charming pupil! Give me answei

Vasavadattā -I am speaking, my loid, I am speaking

The King -Aie you displeased q

Vasavadattā --Oh! no Oh! no, only very miser able

- The King -If you are not displeased, why don't you wear your jewels?
- Vāsavadattā. What could be better than this?
- The King Do you remember Viracikā?
- Vāsavadattā (Angrīly) O fie! Even here Vīracīkā!
- The King Then I beseech Your Ladyship's forgiveness for Viiacikā (IIc stretches out his hands)
- Vāsavadattā. I have stayed long Some one might see me. I must go. But before going, I must replace, on the bed, my noble lord's hand which is now hanging down. (She acts accordinly and evil.)
- The King (Rising suddenly) Stop, Vāsavadattā, stop Alas!

Rushing out in haste, I ran against a panel of the door. And now I do not know for certain whether the desire of my heart is a reality (or a mocking phantom). 7

(Enter the Jester)

- The Jester Ah! Your Highness is awake.
- The King Pleasant news, old chap. Vāsavadattā is alive.
- The Jester Alas Vāsavadattā! Where is Vāsavadattā? Vāsavadattā is long dead.
- The King Don't say that, old chap.

She woke me up as I was lying asleep on the bed and disappeared. Rumanvān deceived me when he told me that she had perished in the conflagration 8.

The Jester —This is well nigh impossible. You must have seen her in a dream. Ever since I mentioned the water baths, you have been thinking of Her Ladvship.

The King —W is it a dierm then?

If that he i dieam, blessed is the state of sleep. And if it were an illusion, would that the illusion last for ever 9

The Jester —There dwells in this city a farry named Avantisundari You must have seen her, old chap

The King -No, no

When I woke up at the end of the dream, I saw her face the eyes were devoid of collyrium, the hair were long and unbraided. She still guards her virtue. 10

Moreover, old chap, see

This aim of mine was closely clasped by the agriated queen. It does not give up even now its thrill of pleasure, although it felt her touch only in a dream. It

The Jester —Now, Your Highness, don't think of impossibilities Come now Let us go to the ladies' court

(Enter the Chamberlain)

Chamberlain —Victory to my noble lord Our great King Darśaka informs you the following, "Here is Rumanvan, the minister of Your Highness. He has arrived with a large force to attack Ārum. Moreover elephants, cavalry, infantry, and chariots are equipped ready for battle. Let Your Highness therefore arise. Further

Your enemies are divided. Your subjects so loyal to you on account of your manifold virtues are reassured. Arrangements are made to protect your rear during the time of march. Whatever is necessary to crush the foc has been provided by me. The army has crossed the river Ganges and the land of the Vatsas is in your hand. 12

The King (Rising) Very good! Now.

I shall meet that Aruni, an adept in all the horrible deeds and destroy him in the battle field, as if in a great ocean, crossed with the mighty elephants and horses and whose fierce billows are the showers of discharged arrows. 13.

(Exeunt Omnes).

End of Act V

INTERLUDE

(Enter a chamberlain)

Chamberlam -What ho ' who is on duty it the golden arched gate !

(Luter door keeper)

- Door keeper —Su it is I Vijaya What do you want me to do?
- Chumberlain—Please inform Udayana whose prosperity has been colorineed by the aequisition of the Kingdom of the Vatsas that a chamberlain named Raibhya has come from the court of Mahasena as well as the venerable nuise of Vasavadatta named Vasundhara, sent by Her Ladyship Angaravati. They are waiting at the door
- Door keeper —Sn, this is neither the proper time nor the place for this message
- Chamberlain —In what way is this time and place improper?
- Door keeper —Listen, Sir To day some one, in the sun faced palace, played on the lute On hearing it, my lord said, 'Methinks, I hear the notes of ghosavati'
 - Chamberlain -Further ?
 - Door keeper —Then (a servant) went there and enquired, 'Where did you obtain this lute'? He replied, 'I discovered it lying

46 [Act VI

no a threket of reeds on the bank of the Narmadā. It it is of any use, please take it to His Highness. It was brought to my lord who placed it in his lap and fell unconscious. On regaining consciousness, my lord, with tears streaming down his face, said, 'I see you, ghosavatī, but her I do not see 'That is why the time is not opportune How can I deliver your message'

Chamberlain You had better inform him, good maid. This also pertains to the same thing

Door-keeper. Sn, I'll inform him Here is my lord coming down from the sun-faced palace I shall tell him here.

Chamberlain. Very well, good maid. (Exeunt both).

End of Interlude.

ACT VI

(Enter the King and the jester)

The King —O thou, whose notes are delightful to the ears! having reposed on the pair of breasts and the fully developed thighs of the queen, how could you resort to the dreary dwelling of the forest where thy body has been covered with the executions of flocks of birds 1

Moreover, thou art heartless, O Ghosavati ! because thou doest not remember of thy poor mistress

Those huggings of thy sides as she called thee on her hip and the warm and pleasant embraces between her breasts at (the time of) fatigue, the plaints, addressed to me, during separation and those loving words and sweet smiles in the intervals of lute—music 2

The Jester -Now do not torment yourself too much, Your Highness

The King -Do not say so, old chap

My love, dormant for a long time, is inkindled by the lute Ah I I do not see the queen to whom Ghosavati was so dear 3

Vasantaka, have Ghosavatı lefitted with new strings from some skilful artist and quickly bring it brek to me

The Jester —As Your Highness orders (Exit with lute)

(Enter portress)

Portress. Victory to my lord. Here has arrived a chamberlain named Raibhya from the court of Mahāsena as well as the venerable nurse of Vāsavadattā, called Vasundharā, sent by Her Ladyship Angāravatī. They are waitnig at the gate

The King. Then send for Padmavati.

Portress As my lord orders. (East.)

The King Is it possible that Mahasena has heard of this news so soon?

(Enter Padmāvatī and the portress.)

Portress .- Come, princess, come

Padmāvatī. Victory to my noble lord.

The King. Padmāvatī, did you hear that the chamberlain named Raibhya from the court of Mahāsena and the venerable nurse of Vāsavadattā called Vasundharā sent by Her Ladyship Aūgāravatī have arrived and are waiting at the gate?

Padmāvatī —My noble loid, it will be a pleasure to me to hear the news of the welfare of the family of my relatives

The King: These words, that the relatives of Vāsavadattā are my relatives, are worthy of you Padmāvatī, do take a seat. Now why do not you sit down?

Padmāvatī .--My noble lord, would you have me seated py your side while receiving these people?

ACT VI] 49

The King -What harm is there?

Padmarti -It will not look quite nice as I am the second spouse of my noble loid

The King.—But to forbid the light of my wife to people who should see her will create great mischief So please be seated

Padmavati —As my noble lord orders (She sits down) My noble lord, I feel quite uneasy as to what father or mother will have to say

The King -Padmivati, quite so

My heart is full of misgivings as to what he will say. I stole his daughter but failed to protect her. Having committed this breach of trust towards the great man through the fiel leness of fortune, I am afruid like a son who has roused the anger of his father. I

Padmavati —It is not possible to protect in thing when its time has come

Portiess —The chamberlin and the nuise are waiting at the gate

The King -Conduct them at once

Portress -As my lord orders (Ent)

(Enter the chamberlain, the nurse and the

Chamberlain -0!

Having reached this kingdom of our icla tives, my joy is givent. But again the recollection of the death of the dingter of our king fills me with sorrow O Fate, was it not enough to have the kingdom robbed by the enomies? Must you not spare even the life of the queen? 5 Portress Here is my lord Approach him, Sir. Chamberlain (Approaching) Victory to my lord.

The Nurse: Victory to Your Highness

The King (Respectfully). Sir,

Is the King, who regulates the rise and fall of royal dynasties on this earth, and with whom I was anxious to seek an alliance, well? 6.

Chamberlain. O Yes. Mahāsena is well. He enquires if everybody is well here?

The King (Rising from his seat). What is Mahāsena's order q

Chamberlain This is worthy of the son of Vaidehi. (Please take your seat) and while seated you will hear the message of Mahāsena.

The King: As Mahāsena orders. (Sits down). (Chambeilain: 'Congratulations to you for Winning back the kingdom robbed by the enemies For.

There is no enterprise among the timid and the weak. The royal glory is mostly enjoyed by enterprising men only '7.

The King Sir, all this is due to the might of Mahāsena For

I was vanquished of yore but he fondled me just like his sons: I eloped with his daughter but did not protect her. And having heard about her sad demise, he still shows me the same kindness. If I have regained the loyal land of the Vatsas, surely, the king alone is the cause. 8.

~_T ∇I] 51

Chamberlain —This is the message of Mahasena The message of the queen will be delivered by this lady

The King -Ah I mother !

Is my mother, who is the chief queen in a harem of sixteen, the holy goddess of the city and who was so afflicted with grief it our departure, well?

The Nuise —The queen is well. She enquires if

The King - \ll well? Ah ! mother, this is how we are well

The Nuisc -Now, Your Highness, do not tor ment yourself too much

Chamberlain —Control yourself, my noble Lord
Though dead, the daughter of Mahasena is
really not dead when my noble lord thus
graves for her Or

Who can protect any one against the time of death? Who can hold the pitcher when the rope breaks? There is a common law for men and trees in a particular season they grow, in an other season they are cut down 10

The King -Sir, no, do not say so

The daughter of Mahasem was my pupil and my beloved queen. How can I possibly fail to remember her even in births to come? 11

The Nuise—The queen sends the following message—'Visavadatta is no more. To me and to Mahāsana you are as dear as our Gopala and Palaka. From the very first

We intended to make you our son-in-law. For this purpose you were brought to Ujjayini. We gave her to you under the pretext of lessons on lute without (performing) the fire-ceremony as witness. But you were impetuous and eloped with her without the celebration of the auspicious nuptial rites. Then we had your as well as Vāsavadattā's portrait painted on boards and celebrated the mairiage. We send the portrait boards to you. May their sight bring you happiness'

The King : Ah! how sweet and noble is the message of the queen

This message is more precious to me than the acquisition of a hundred kingdoms. We have committed so many faults yet the queen does not forget us in her love 12

Padmāvatī My noble lord, I would like to see the portrait of the venerable Vāsavadattā and salute her

The Nurse Behold, princess behold. (Shows her the portrait)

Padmāvatī (Beholding the portrait To herself)
Hum! It bears a striking resemblance to
madam Āvantikā. (Aloud.) My noble lord,
is it a good likeness of Her Ladyship?

The King It is not a likeness. It is herself, at least so it appears to me O Alas!

How could such a terrible calamity befall this charming loveliness? How could re dare ravage such a sweet face? 13 Act VI 7 53

Padmävati —My noble loid, after seeing your portrait I shall he able to judge whether the other is a good likeness [or not

The Nurse -Behold, princess, behold

Padmāvati —(Beholding) My noble loid's portiait shows a striking likeness I can therefore say the other must be a good like ness of the noble (Vasavadatta)

The King —My queen I notice that from the time of seeing the portiant, you are pleased and perplexed How is that?

Padmāvatı —My noble loid, a lady, who might be the original of this portrait, is living here

The King -Of Vasavadatta's poitiait?

Padmāvatu - Ves

The King -Then, please, fetch her here at once

Padmavati — Is noble loid, a certain brāhmana put her in my hands as a ward, before my marriage, saying that she was his sister Her husband is away and she shuns the sight of other men. So beholding madam as my companion my noble loid should recognise her

The King—If she is the sister of a brahmana, it is evident she must be a different person. In this world one often comes aeross wonderful similarities of form. 14

(Enter portress)

The Portress. Victory to my noble load. Here is a brahmana of Gjjayini. He says, 'my sister is placed in the hand of the princess as a ward' He wants to claim her back and is waiting at the door.

The King Is he that brāhmana, Padmāvatī?

Padmāvatī -It must be he

The King Conduct the brahmana here at once with courtesy proper to the ladies court.

The Portress As my lord orders (East)

The King. Padmāvatī, will you also fetch her here?

Padmāvatī As my noble lord orders (Exit).

(Enter Yaugandharayana and the portress).

Yaugandharāyana (To himself)

Having concealed the queen in the interest of the king, I admit, my plan has benefitted my royal master. And although my enterprise is crowned with success, my heart is full of misgivings as to what he will say. 15

The Portress: Here is my lord. Sir, approach him.

Yaugandharāyana. (Approaching) Victory, victory to Your Highness.

The King. I seem to have heard this voice before.

O Brāhmana, did you leave your sister in the hand of Padināvatī as a ward?

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Yaugandhai ayana - Quite so

The King —I et his sister be brought here with all speed

The Poitiess —As my loid oiders (Exit)

(Enter Padmavati, Avantika and portress)

Padmavati —Come, madam, come I have pleasant news for you

Avantika -What is it?

Padmavatı -- Your brother has come

Avantika - Happily he still remembers me

Padmavati — (Approaching) Victory to my noble loid Here is my ward

The King -Render her back, Padmayati A deposit should be returned in the presence of witnesses. The noble Raibhya and her ladyship here will be witnesses.

Padmayatı -Sii, now take madam back

The Nuise —(Looking at Avantil a closely)
Oh! this is princess Vasivadatiā

The King —What, the daughter of Mahasena My queen, go with Padmāvati to the ladies' court

Yaugandharayana —No, no She must not go back She is certainly my sister

The King —What do you say? She is the daughter of Mahasena

Yaugandharāyana -O king !

You are born in the family of the Bharatas You are self-controlled, enlightened, and pure It is not worthy of you to take her away by force, you, who are a model of kingly duty. 10.

The King All right Then let us behold this striking similarity of form. Draw the curtain aside.

Yaugandharāyana Victory to my royal master. Vāsavadattā Victory to my noble lord

The King Halloo, this is Yaugandharāyana, this is the daughter of Mahāsena

I see her once more but is it reality or a dream? On a former occasion too I saw her but I was deceived. 17

Yaugandharāyana. Sire, by concealing the queen, I am guilty of high treason. Please, forgive me, Sire. (He falls at his feet.)

The King (Raising him). You are really Yaugandharāyana

When we were plunged in deep distress, you saved us with your exertions through feigned madness, with battles, and plans prescribed by treatises on politics. 18.

Yaugandharāyana I am a humble follower of the fortunes of my royal master.

Padmāvatī Ah this is the noble queen Madam, in treating you as a companion I have unwittingly transgressed the bounds of propriety. I bow my head and beg your forgiveness.

Act VI 1 57

Vasivilitia (Raising Padmavati) Rise, rise, O fortunate woman blessed with a husband It is with this supplication that you are transgressing propriety

Padmāvatı -I am much obliged

Fue King — My dear Yaugandharayana, what was your plan in couce thing the queen?

Yaugandharayana - Fo save Kausambi was the sole object

The King —What was the reason of putting ner in the hand of Padmay it as a ward?

laugundhuiiyani —The scothsajers Puspaka and Bhadial a had predicted that she was destined to become your queen

The King -Did Rumanyan know this?

Yaugandharayana —Sire, all (the ministers) knew it

The King -O ' what a rogue is Rumanvan to be sure

Yaugandharayana —Sire, let noble Raibhya and this lady icturn this very day in order to aunounce the news of the safety of the queen

The King -No, no We shall all go together with oneen Padmavati

Yaugandharayana -As my loid oiders

Epiloque

May our k ng (brave) like a hon rule on this earth bounded by the ocean, whose two ear ornaments are the Himalayas and the Vindhya moun tains and which is brought under one sovereign sway 19 (Exeunt ownes)

THE END

Translation of the stanzas attributed to Bhasa in various anthologies

No 3292, pp 471 5.

The line of sandal paste painted as a decoration on her forehead by her friends looks as if it were a bandage for the wound caused by the arrows of cupid in the form of a dimple of her slightly pale and emaciated check

No 3330, p. 482.

Whence is this diametrically opposite nature of the noise in the form of the arms of the beloved ⁹ When entwined round my neck they restore life back to me but removed they take it away.

No. 3640, p 541

The she-cat licks the rays of the moon on its cheeks, mistaking them for milk. When they filter through the leaves of trees, the elephant tries to collect them mistaking them for lotus-stalks. When they shine on bed, a damsel mistakes them for her silken garments and tries to gather them round her at the end of amorous pleasures. The whole universe is thrown in confusion by the moon who is maddened with her own splendour.

No 3907, p 593.

The sun burns fiercely like a low-caste man made newly rich. The black antelope discards its horn as an ungrateful man, his friend. Water becomes clear like the inner consciousness of a

sage And mild, lile a poor lover, is being dried in "

No 1286, p 214

She is (but) a maiden (yet) well requainted with the manifold manifestation of the five-arrowed cupid. She is slender but her slim frame is overloaded with the burden of her breasts. She is overwhelmed with bishfulness at the end of amorous pleasures. Ah! who is she? What is she like? Of her what can I say?

No 1353, p 226

She grieves when I am distressed, rejoices when I am happy. She is sad when I am depressed, speaks bentle words when I am harsh with rage. She knows her time, relates chaiming tales and is pleased when I praise her. She is one yet she is many. She is my wife, my best guide, my friend and my most chaiming maid.

No 1619, p 275

O hard hearted one! Give up thy anger It kills all happiness Look, proud dame, Death writes each day off as 'gone and gone'. It is not becoming to the youth. Our meeting is but for a short time. Far better will it be to spend in love the time, wasted in quarrel

No 1628, p 276

You deceived me too much with your assumed pretensions and false friendship I too paid

This is the description of autumn

[STANZAS.

attention with my confidential silence and businesslike conversation. Let us be frank: I am not your lady-love. In vain are your efforts. I am jealous, you are indifferent; served us both right.

No. 2383.

The tree in the form of love having been burnt, the nector, stored in the jars of her breasts, transformed the vouthful maiden into a creeper her line of thilling hair became its bristles, the three skin-folds (on her abdomen) its basin of water.

No. 1112

Agitated on account of the worship of gods in the auspicious rite of the approaching wedding, Gaurī saw, before her, a painted portrait of her husband, the god who bears the Ganges on his head. Sentiments of adoration, surprise, displeasure, and bashfulness held her fast. After a long time and with great difficulty, she offered a handful of flowers to her lord, at the bidding of elderly matrons. May this handful of flowers protect you.

No 2872

The moon is pale like the face of a damsel separated (from her lover) The luster of the sun is feeble like the authority of a man deserted by fortune The blazing fire is pleasant like the anger of a newly-married bride And the freez-

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ing wind is biting like an embrace of a wicked person*

Quoted by Jalhana

All that the gods obtained from churning the ocean with hard labour is seen on the face of a heautiful woman. Celestral flowers are her fragrant breath, moon her cheeks, nector her lower hip, and poison her bright side long glances.

Extract from the Brhat katha sloka Samgraha of Buddhasvāmin

CANTO IV

There is, in the land of the Vatsas, a city Kausambi, the very heart of the earth. It is situated on the bank of the Kalindi (Yamuna) Therein reigns King Udayana. 14

Although the I mg had a large hatem, his hearth was set on two, Vasavadatta and Pridmāvati 18

Like the mighty aims of Saingapani twere the four ministers and friends of the king-strategems incarnate as it were 19

Description of winter

† The word used in the text is buddhi mind idea notion recognition to he recognised two only at his queen

t The word Sarnga is derived

from Sai nga, a horn It means omething made of horn a horn; ub tance It is also the name of the bow of VISHU, which was

probably made of horn Sanaga
pant therefore means welder of

the bow 50 Ngu, e V15nu 5 La oto s translation of this passage is wrong Bhuyah is in the pluril and should be construed with hull amandrinah. Had the poet intended to praise the arms of the king the dual instead f pluril would have been e ed. The comparison her and to only in the great power of the arms of V15nu and ministers but also in their number both being four

Il Treatises on politics mention four means of succes against an enemy (1) I sension (2) nego tiation (3) bribery (4) as ault They were Rsabha, Rumanvān, Yaugandharāyana and Vasantaka. With them the king passed his time 20

If I die without fleaving a son, who will become the guardian of my property and kingdom ⁹ 46

The anxiety to have a son (devoured) the king. Deep sighs were his constant companions. Thus passed several days. 47

CANTO V.

Having dismissed the court,* the king said to the ministers, 'Gentlemen' listen to what I am going to say, you who are men of intelligence' 1.

'If, not having children, you long for them, then commence, simultaneously with me, the adoration of the gods' 6

The ministers having signified their assent, the king approved. 10

On an auspicious day he worshipped the gods, the sacred fire and the Brāhmanas and repaired to the Forest of Elephants accompanied by his queens and ministers 11

The Princess of Magadha was of firm resolution (to practice penance) but queen Vāsavadattā dissuaded her (with the words), 'My friend, give up this fatiguing toilsome undertaking' 12.

And she added, 'you are young and tender like a fibre of the lotus plant. You have always

^{*} The word $\bar{a}sth\bar{a}na$ derived from $Sth\bar{a}$ with \bar{a} 'to stand, stop, or stay,' means' an abode, residence, audience hall, assembly' and also 'court'

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been used to comforts in the house of your brother as well as in that of your husband, 13

'I, unfortunate as I am, have experienced unbearable sollows I am therefore capable to bear hardships' 14

'The son, who will be boin to mc, will be vours' 15

She have g returned, the king, accompanied by Vasavadatta, soon propitated the King of Kings (god Kuvera) by his austerities __6

At the lapse of a period of two months, the news, that the queen was enceinte, spread in the country 83

Her mother in law saw her face Her cheeks were pale like a faded $Madh\bar{u}ka^*$ flower and her eyes were dimit. She came to know that she was suffering from the longing of pregnancy: 86

She asked her, 'My daughter, tell me, without reserve, your longing of pregnancy. If the longing is not satisfied, abortion is often the result' 87

When out of bashfulness she did not confess her longing of pregnancy, the mother in law began to relate her own story to the queen con sort 88

Madhuka is a hind of flower item the bic some and sed of which oils extracted if Jima means oblique crocked quint dim or dull The compounds Mlayan kepolam and ythmolocagam are titributes of

mukham

Dohodo is explained as a Prakrit word likt dourhodo is chess of the heart laused. It is a favourite idea with Sanskrit writers that a pregenant woman i always oppressed by longing often norbud. They mu the tin fed for the safe delivery of the child

One day when I was enceinte," your fatherin-law asked me 'tell me quickly what longing of pregnancy is oppressing you.'89.

Although I was questioned; man, times and although I was intimate with him!, I was so overwhelmed with basifulness that I could express my desire only through the mouth of a friend 90

And that (desire) was satisfied by the ministers at the command of Satānīka 91

Having ascended the terrace of the palaces I gazed at the circle of quarters, red like a mountain of rubies as if red on account of conflagration of the universe 94

All of a sudden there appeared, like the eldest son of Garuda, a (huge) bird, seen by the crowd of the people, who were confused by a storm of wind raised by its wings 95

Greedy I of fresh meat, it seized me, who had lost all consciousness, and rushed through air with a terrible speed under the eyes of Śatānīka 96

It put me down in a far distant place and was about to devour me when it was prevented by some unknown being and escaped in the air. 97.

There I saw two emacrated voung ascetics 98.

*Antarvatnī mens preg nant 'Antarvat and antarvatī have also the same menning † Anuyuhtayā qualifies mayā being the instrument il singular of anuyuktā derived from yuy vith anu meaning 'to question, ask, order' thacote translates, 'I was his favourite' Pranayin however

'loving, lover, suitor,'

means

*Antarvatnī mens preg Pranayınī tlerefore should not Antarvat and antarvatī mean 'a loving or affectionate woman Sanayınī Swyāmunam mens 'a

prince'

| Lacote trans'ries, 'like the elder brother of Garuda'

| But putic crunot mean 'a brother'
| Condation is the pap of

¶Grddha is the ppp of grdh 'to covet, to desire, to be

greedy '

B S S] (5

They said to me, 'O queen, do not be afraid I his is the hermitize of Visistha, situated on the holy sound at the foot of the Mountain of the Rising sun 99

I saluted him from a distance And he comforted me with a benediction 101

'You need not regret the absence of your relations when I am a relation to you 102

Having reasoned me with sweet words like these he taked his disciples to prepare a hut for me 103

Under the protection of the size, I lead the life of a harmit, and lived there in happiness. The siges performed the rates and sacraments during the period of pregnancy. 105

In the tenth month I give bith to τ son, you husband 106

The sterament to the new born babe was administered by the preceptor of the solar race himself. And on the 12th day he also performed the naming ceremony of my son. 107

'This noble infant is boin on the Mountain of of the Rising sun (udaya) he will become famous under the name of Udayana 108

His mind was developed; by the study of the Veda, music, all the aits and reiences as well as the use of weipons and missiles 109

Thus passed the days Vasistha forbade him, never go iar from this hermitage ' 110

Upatyaka is land situated at the foot of a mountain. It also to train to develope to discipline means a ralley a set

But on account of the innate indocility of the warrior-easte, the went away far from the hermitage on a hunting expedition and enjoyed himself in the forest 111

Once, resplendent with divine garlands and sandal paste, he saluted, in a frightened manner, Vasistha who was smiling

'I have visited Bhogavatīt and just returned I have transgressed your order. You, holy Sir, are my judge ' 137.

Vasistha said to him, 'this was a stratagem invented by me so that you may be able to see the young serpents' 138

- 'With them, now you must return to Bhogavatī and learn music and the science of elephants with all its branches | 139.
- 'If the king of serpents asks you to accept anything, then choose the lute Ghosavatī with all the serpent-melodies 'I 140
- 'When it is put on the lap, its cords though untouched, emit ravishing music. Know that to be Ghosavatī' 141.

Having heard these words of the preceptor, Udayana then went to the world of the serpents. After the lapse of a good deal of time, he returned holding the lute in his hand 142

Karkasa lit, means 'hard,

harsh, tough, rough or rude '
tLacote translates jāti by blood '
In my opinion 'caste', would be
more appropriate

†Bhogavatī is the name of the capital of the king of serpents in the nether world.

Wistara derived from Str with vi 'to spread, extend, expand' means 'spreading, expansion amplification, details, particulars, branch'

Muir cchana derived from the root murcch 'to swoon, faint fade,' means 'fainting, swooning, and in music 'melody' From that day Udayana captured the ele phants who frequented the Mountain of the Rising sun with the ravishing melodies of Ghosavati 150

Some time passed in this manner, then the holy hermit said to me, 'Your son has attained youth, it will be necessary to go to Kauśumbi 195

Orderd by him, his disciples took me with my son and brought me to this town in a moment through the air 154

Having satisfied my longing of piegnancy, I obtuned such a noble son. My daughter in law, satisfy your longing of pregnancy whatever it might be* 175

Now the king said to the Queen, My Queen, wby are you delaying now? Ascend this aerial cil and fly at your sweet will 281

The queen auswered, 'My lord, without you I do not visit even the garden, much less will I fly in the limitless space '282

The king then ascended the aerial car with all his retinue, with all the ladies of the harem, with his queens and ministers, and with different groups and classes of the citizens 284

Having reached the pure regions of air, he proceeded towards the eastern direction 285

There King Dai\sakaf saw the car flying over the city\frac{1}{2} and exclaimed, 'Who is he, god or a de migod'\frac{9}{2}

After much pursuation Va ava data signifies her des ro to fly through the air in an aerial car Expert mechanics are called and a car is constructed. The narration is then continued by the sta za_81 Lacete misunderstands this

verse Dar'aka does not mean here an or inary observer but s he name of the king of Magadha

the Kausambi but to Rajagrha,

He was saluted by King Udayana accompanied by Padmāvatī King Udayana then took leave and proceeded by the aerial path 287

Having circumabulated the earth, bounded by the ocean, he went to the cipital of Avanti. 288.

The (pilot) stopped the car and the king was pleased 289

Pradyota saw that car shining with the rayst of jeweis 'What is this '? he exclaimed His mind was torn! with doubt and suspicion. 290

The King of the Vatsas softly threw an arrow before Prady ota whose mind was full of incertitude On this arrow words had been inscribed. 292.

Mahāsena seized it and read the strange message, 'Sire, Udayana, the thief with his queens, salutes you' 293

Managena said to his sonin-law, 'we have given amnesty to the thief, let him descend' 294

Then having remained there for some time and taken leave of his parents-in law, he flew towards Kaufāmbī, his car being gazed on by the multitude. 296

The passage can be literally translifed as, 'whose mind was swinging in the swing of suspicion'

fudivana clope with Vasava dultā from the prince—prison of Muhāsena The word thref refers to this clopement

^{*}Pingua derived from the root ping' to punt, colour, dye' meins trawny, yellowish, of golden colour, shining'

shining '
†Pradyota, derived from dyut
to shine, illumine, means illumina
tion light, res

the means a swing, or doubt,

B K M] 69

Extract from the Brhatkathamanjar of Ksemendra

There is a prosperous town Kau'ambi, tho the very gloan of Sina 4

There regard king Satanila, the load of mights large $5\,$

As Brhispith was of Sakia, Yusandhaia was his minister, of great intelligence, the pilot of the occur in the form of kingdom 12

Supration was the Communder in Chief Vipra, well acquainted with the mining of the semptures and the intimate minister was a per sonal favourite of the king 13

Visnumati was his beloved queen as Sii was of Visnu 14

The king, a second Daynatha made a scriffee and obtained through the favour of the sage, a son Sahasianika hi e Rama himself 18

When the ling and the queen had departed to the other world, and their glory alone survived, the son of Satunka ascended the throne at the advice of the munisters 26

In course of time, he manned the daughter of King Kriavaiman, the treasure in toto of the flower bowed cupid 35

As Bhavam of the moon crested bod (Sing) she he'd his child in her womb and shone pale like a digit of the moon washed with nector 37

Meanwhile the prime minister, the commander-in-chief and the intimate brāhmana friend of the king obtained sons worthy of their families. 38

The noble Yaugandharāyana was the son of Yugandhara, Rumanvān of Supratīpa and Vasantaka of the Brāhmana 39

Then as misfortune would have it, a dreadful bird, born of the face of Garuda, seized her mistaking her for nieat. She fell into a swoon 43.

The bird, huge like a mountain, carried her afar and abandoned her in a cave of the Mountain of the Rising sun, still helpless on account of the swoon 44.

Then there appeared a young hermit, an ocean of mercy, who en passant, by chance, saw her in that state and brought her to the hermitage. 50

There Jamadagni mercifully consoled her as a daughter. In course of time she gave birth to a son as Pārvatī to Senānya. 51

A celestial voice christened him Udayana 52

The ceremonies like the tonsure and others were performed by the great sage in the hermitage. The child beautiful like the moon began to grow along with the ambition of his mother 53.

B K.M 1 71

Fond of hunting, he once saw a serpent captured by a hunter He could not bear the distress of the serpent and got it released by offering, to the avarieous hunter, a golden bracelet given to him by his own mother 54 55

The serpent, now set free, assumed the form of a naga and having offered his friendship with folded hands, the broad ininded one took him to the nether world 56

He received, from the king of serpents, a hetel leaf, a never-friding wreath of flowers, and the late *Ghosavati*, and returned to the hermitage 60

Meanwhile the hunter went to a merchant in Kausambi with a view to sell the biaselet, the jewel of which had the name Sahasrānika in scribed on it 62

Having heard the account of the recovery of the bracelet and made the hunter as the forerunner, the king eagerly set out in that direction with his ministers 65

He reached Jamadann's hermitage where the lion and the lamb had given up their enmity 139

'This is, O king! thy son, born in Mrgayati Handsome, auspicious, an ocean of glory, he will be victorious like a second Dhanañjaya' 141

Have said these words, the sage took hold of Udayana and gave him to the king, who, accompanied by the queen, and surrounded by the ministers set out for the capital 142 Yaugandharāyaṇa became the minister to the young prince, Rumanvān, the commander-in-chief of the army, and Vasantaka, the personal intimate friend. 144.

CANTO II.

When the king, a descendant of Pārtha, attained, in heaven, a position worthy of his family, his son, accompanied by his queen, performed the funeral rites, prescribed by the scriptures 1.

Having entrusted the cares of the kingdom to Yaugandharāyana, Udayana enjoyed himself by playing on the lute and passed his time in hunting 3

Meanwhile, having discovered that he was a man of feeble enterprise, Mahāsena, the fierce, the king of Ujjayını, resolved to conquer him. 4

(He thought), 'My daughter, Vāsavadattā, is worthy of him alone. He is my natural enemy and cannot be sought. Being proud, he himself does not seek her hand '5.

'Every day, in the forest, he captures elephants overpowered by the melodies of the lute. He can be made a captive with a ferocious elephant.' Having resolved on this course, he, of firm determination, sent an ambassador with a message to the king of the Vatsas with false compliments and presents. 9-10.

'Here is my daughter, the sole treasure of my family and you are an expert musician. She BKM1 73

desires to become your pupil with a view to take lessons in playing on the lute. Come therefore to Ujjayini, O kiug, for the sake of my daughter? 12.13

With this message, the ambassador left for Kausambi in giert histe. And having approached Udavana, he delivered the message as directed 14

'Vas wadatta will learn to play on the lute if she will (be good enough to) come to my capital. It is the pupil who goes to the house of the teacher and not the teacher to the house of the pupil.' 15

With this counter message, the ambassador wis dismissed. The king and Yaugandharāyana, the minister, were angry with the king of Avanti 16

Meanwhile, Mahāsena, the fierce, heard the indifferent counter message from the ambassador, thought over 14, and was slightly agitated 31

The ficrce king constructed a mechanical elephant huge like a moving mountain, with its interior made an abode for the soldiers, and left it in the forest of the Vindhya mountains 32

Hunters informed king Udayana of the elephant who moved slowly and sportively, whose ears and face were beautiful and who had the appearance of a celestial elephant 33

Expert in the capture of elephants, he pene trated the great forest alone 34

Having seen the false elephant and desirous of capturing it, he played sweet tunes on the lute but like services to a wicked man, they bore no fruit. 39.

While he was busy with the lute, soldiers came out of the elephant and with a desire to capture him, attacked him all of a sudden with impetuosity. 41.

He looked at them calmly, with his courageous heart unagitated Formidable in the circular array of troops, he slaughtered them in battle 42.

One gallant soldier, who had received a boon from God Mahākāla and who was on that account invincible, attacked him with those, who had survived his slaughter and with a stratagem captured the king from behind. 43.

With the king of the Vatsas as a prisoner, he entered the capital. 44.

Then Mahāsena with the citizens saluted the king of the Vatsas and declared, 'O mighty king, you are worthy of respect at my hand. I have no enmity towards you '46.

With these words, the far-sighted king introduced his daughter and said, 'she is your pupil. Teach her the various arts and to play on the lute.' 47.

Then Udayana saw her whose eyes were like the blue lotus. 48.

Having seen the princess, he was thrilled to the bone. 52.

The princess saw him and hent down her face in hashfulness 53

The king, heing attended by her, full of love and solicitude, forgot the existence of his kingdom like one made immortal with nector 55

The astute Yaugandharāyana was distressed Having consulted the commander in chief and the citizens, he, well versed in supernatural science, went away 59

In ten days, he reached Ujjayını 64

With the supernatural science, the wise man changed his appearence 66

In the same manner he quickly transformed Vasantaka 68

Stumbling at every step, Yaugandharāvana appeared on the royal road, singing, laughing, reciting, rimning 69

In the neighbourhood of the palace of the princess, he became stark mad 70

Out of curiosity, the ladies of the court brought him to the music hall where he saw the king, who, like Arjuna*, was the teacher of the princess 71

He conversed with the king in private and with the help of his supernatural science, disappeared 72

Now having freely approached the king, Yaugandharayana whispered to him the means of freedom and having made an appointment again went away 133

Arjuna a great ancestor of Udayana lived disguised as a sounch in the capital of the king of the Viratas and taught princess Uttara music and dancing

Then fully armed and having slam the guards of the city in the night, Udayana escaped with Vasantaka, Vasavadatta, and Kañcanamala, her loving and trustworthy friend-their necklaces swinging on account of the speed of the

Pālaka, in a fit of rage, rode the elephant Nadagiri and alone pursued him. Having been she-elephant 136-7. informed of this pursuit, the king of Avanti said. Palaka is brave and trascible and the king of the Vatsas should be honoured. O Gopāla, go quickly and prevent a battle between

 Δt the bidding of his father, Gopāla rode the horse called Sugriva and galloped away to fetch them., 139-40.

Meanwhile with his swift horses, Gopāla overtook them and by the order of his father his brother back. 141.

induced Pālaka to return to the capital. 156.

The following day, at noon when the sun was burning with its rays, they reached a tank. Bhadravati, the she-elephant drank the water which was mixed with poison As soon as it got down

The king was now Joined by Yaugandharaher throat, she fell dead. 158-9. yana who wore his natural guise, and who was welcomed both by the king and Vasava-

The king, accompanied by his sweet-heart, heard the words of a merchant-traveller. king of Avanti has sent Gopālaka with Jewels, datlā. 163.

BKM]

beautiful horses and elephants to celebrate your marriage and he is already on the load. He sent messengers to his capital and himself delayed (his departure) waiting for the aimy 164-5

When Gopālaka arrived, great festivities began The king together with the queen entered the wedding chamber 251

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Extract from the Kathāsarītsāgara of Somadeva.

BOOK III.

CHAPTER I

Thus having obtained Vāsavadattā, the king, the lord of the Vatsas, gradually had his mind most exclusively and passionately devoted to the pleasures of her (society). 3.

Yaugandharāyana, the prime minister, and Rumanvān, the commander-in-chief, upheld day night the burden of his kingdom 4.

Once, the minister Yaugandharāyana, full of anxiety, brought Rumaņvān to his house at night and said: 5

- 'This lord of the Vatsas is born in the family of the Pāndavas. To him belongs the entire earth, as well as the town called Hastināpura, descended by heredity.' 6.
- 'All this has the king abandoned, not being desirous of making conquests. His kingdom is confined to this territory alone a single state.' 7
- 'Devoted to wine, women, and hunting, he certainly is indifferent to the kingdom, all the cares of which have been entrusted to us.' '8.
- 'We must therefore proceed, by our own intelligence, in such a manner, so that he should obtain the sovereignity of the whole earth, which belongs to him by hereditary right.' 9.

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'In this way we shall give sure proof of our devoted loyalty and perform our duty as ministers' 10

Pradyota, the king of Magadha, is our only adversary. He is in enemy who always attacks

us in the rear' 19

'He has a dughter Padmivati, a pearl of a princess. Let us ask her hand for our sovereign' 20

'With our cleveriess we shall coneeal Vasavadatta and hiving set fire to her house we shall give out everywhere that the queen is burnt' 21

'In no other case will the king of Magadha give his daughter to our king, for on a former occasion, when requested by mo he had answered.' 22

"I shall not give my diughter, dealer to me than life, to the king of the Vatsas, for he is passionately in love with Vasavadatti" 23

'Moreover the king of the Vatsas will never marry any one else as long as the queen is alive But if the report, that the queen is burnt, is spread, all will succeed 24

'When Padmavati is obtained, the king of Magadha will he our relation. He will no longer attack us in the rear but will he our ally '25

'Then we will pioceed to conquer the eastern and other directions in due course. In this manner we will win, for the king of the Watsas, the whole earth '26

But said Rumanvān, 'The separation of the king from Vāsavadattā has many serious disadvantages.' To:this Yaugandharāyana answered 55

'In no other way can our enterprise be accomplished. And if the enterprise is not undertaken, it is certain that with this self-indulgent king, even the present kingdom will be lost' 56

'But if you are afraid of the queen's father Canda Mahāsena, (be assured that) he together with the prince and the queen will do whatever I ask him to do.' 60

Having heard this from Yaugandharāyana who had made up his mind, Rumanvān said, 'If this indeed is the firm resolution, let us send for Gopālaka, the respected brother of the queen. We shall consult with him and then adopt the necessary measures '104-5

'All right,' said Yaugandharāyana And Rumanvān, on account of the confidence in his colleague, made up his mind to adopt the necessary measures 106

The following day the two chief ministers sent a messenger of their own to fetch Gopālaka under the pretext that (the queen) was longing (to see him). 107

The very day Gopālaka arrived, Yaugandharāyana brought him, during the night, to his house together with Rumanvān. 109. KSS] '81

And Gopilal a, desiring the good of the king, approved of the scheme although it would bring sorrow to his sister 111

Having thus settled the scheme, Yaugan dharayana, Gopalika, and Rumanvan then deliberated in the following manner. 118

'Let us under some pretext go to Lavanaka with the king and the queen. That is a frontier district and quite close to Macadha? 119

'As it contains pleasant hunting grounds, the king will be absent (from the town) We shall then set the ladies court on fire and proceed as determined' 120

'We shall take the queen and put her, under some pretext, in the house of Padmavati, so that she herself may be a witness of the queen's virtuous conduct during the period of concealment?

Having thus deliberated together during the night, they all Yugandh nayana and others, entered, on the following day, the palace of the king 122

There Rumanvin made the following representation to the ling of the Vatsas, 'Sire' it will be good for us to visit Lavanaha' ? 123

'It is a very pleasant place. There are delightful hunting grounds and grass for fodder, O king, is easily obtainable' 124

'On account of close vicinity, the king of Magadha oppiesses all that territory Let us, therefore, go there for the sake of protection as well as for enjoyment' 125 Having heard this, the king of the Vatsas, passionately fond of sport, made his mind to go to Lāvānaka together with Vāsavadattā. 125.

CHAPTER II.

Then by the above-mentioned stratagem, Yaugandharāyana and other ministers conducted the king of the Vatsas with his beloved queen to Lāvānaka 1

And the king of the Vatsas, while dwelling in that region, rouned afar in the forest day after day in search of sport 5

One day when the king had departed on a hunting expedition, the wise Yaugandharāyana, having arranged the plan of procedure; and accompanied by Gopālaka, Rumanvān, and Vasantaka went secretly to the queen Vāsavadattā 6-7

There he used manifold arguments to pursuade her, already inclined, being previously informed by her brother, to help in promoting the interests of the king 8

She agreed (to the proposal although) it inflicted sorrow of separation upon her. What will not women of good families, and attached to their husbands, endure? 9

Then having given a charm which transformed appearance, the wise Yaugandharāyana made the queen assume the diguise of a brāhmana woman 10.

KSS]

He transformed Vasantaka into an one eyed brāhmana hoy ind himself, in the same way, assumed the appearance of an old brahmana 11

Now taking the queen disguised in that manner, and recomprised by Vasantaka, he of mighty intelect set out leisuicly to Magada 12

Thus the queen Vasvadatta went out of her palace. With her body she walked on the road but went in spirit to her husband. 13

Then Rumanvān set her palaee on fire and proclaimed, 'Help, help! the queen to gether with Vasautaka is burnt' 14

Now Yaugandhaiāyana togethei with Vasavadatta and Vasantaka ieached the capital of the king of Magadha 16

Having seen the princess Padmayati in a garden, he, although prohibited by the Luaids, approached her with his two companions 17

As soon as Padmavati saw the queen Vasavadatta, disguised as a brahmana woman, she fell in love with her at the first sight* 18

The pimeess overruled the guaids and had Yaugandharāyana, disguised as a brahmana conducted to hel presence 19

She asked, O great brāhmana, how is this young damsel related to you? What is the object of your visit? He answered 20

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'O princess, this is my daughter named Avantikā Her husband is addicted to bad habits. He has deserted her and gone somewhere '21.

- 'O gracious lady, I want to leave her in your care, meanwhile I'll go, search for her husband and bring him back in no time '22.
- 'And please let this one-eyed boy, her brother, stay with her so that she may not experience the misery of loneliness' 23

Having said this to the princess who granted his request, the wise minister took leave of her and quickly returned to Lāvānaka. 24

Then taking with her Vāsavadattā who passed under the name of Āvantikā and her boy follower, the one-eyed Vasantaka, Padmāvatī, who treated them with great respect and was full of kindness for them, entered her palace, (adorned) with many wonders 25-26

Having perceived that she was a person of high rank, Padmāvatī attended upon her to her heart's content with very costly comforts such as she enjoyed herself 29

Now in course of time, Vāsavadattā made, for the princess, the never-tading garland and the ornament on the forehead which she had previously learnt from the king of the Vatsas 31

Meanwhile, having roamed into distant hunting-grounds, the king of the Vaisas returned to Lavanaka, late in the evening. 47.

K S S 1 85

There he saw the ladies' court reduced to usbes by fire and heard from the ministers that the queen was burnt with Vas uitaka 48

As soon as he heard this, he fell on the bround, his heart overpowered by unconser ousness, which stemed desirous, as it were, to remove the pain spring from the realisation of that solvey.

He regained consciousness after some time and his beart burnt with grief as if possessed by the fire which sought to consume the (image) of the queen imprinted there 50

Then districted with grief he lamented and resolved to commit suicide. But after a while the ling remainbared (the prediction) and reflected as follows: 51

'This might be some policy employed by the ministers. It is therefore quite probable that I may once more be reunited with the queen' 55

And exhorted by the ministers, the king put self control in his heart 56

When this was the state of affairs at Lavanaka, the spies, who were posted there, went to the ling of Magadha and told him every thing 58

As soon as he was informed of the situation, the ling (of Magadha), who knew his time.

The prediction was made ly the sage Nirada at the time of departure from Kausambi that from queen Väsavadattä would be born a son who would rule over all the Vidyadharas

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became anxious to give, to the king of the Vatsas, his daughter Padmāvatī who had previously been sought (in marriage) by his ministers. 59.

Then he sent a messenger and through his mouth communicated his desire to the king of the Vatsas as well as to Yaugandharāyana. 60.

And at the advice of Yaugandharāyana the king of Vatsas accepted the offer. 61

Then having ascertained an auspicious day, Yaugandharāyana quickly sent a messager to the king of Magadha with an answer 62

Then the lord of Magadha made preparations for the celebration of the marriage such as were worthy of his love for his daughter, his own desire, and his wealth. 66.

And Padmāvatī was delighted when she heard that she had obtained a husband she desired but Vāsavadattā was grieved when the news reached her ears. 67

'In this manner an enemy is converted into a friend and your husband is just the same to you,' this statement of Vasantaka brought her consolation like a friend 69.

And when the marriage was near at hand, the wise lady, once more, made for Padmāvatī the divine and never-fading garland and forehead ornament 70

The seventh day having arrived, the king of the Vatsas, accompanied by his ministers, reached there with troops to marry her. 71.

Having entered the palace of the king of Magadha, the king of the Vatsas proceeded to the

wedding chamber full of women whose husbands were alive 76

There, in the midst of that chamber, he saw Padmayati adoined for the wedding 77

Then having ascended the altar, he took her hand which was the commencement of his taking tribute from the whole earth 79

At that time, calling the fire to witness, Yaugandhaiayana made the king of Magadha swear friendship, fice from emmity, for his king 84

His attendants having eaten and drunk, the king of the Vatsas set out with his ministers taking the bride Padmāvati with him 90

And having ascended a comfortable carriage sent by Padmavati together with swift horses also sent by her Vasavadatta too proceeded secretly in the rear of the army, making Vasantaka, whose appearance had been transformed, to precede her 912

Having leached Lavinak, in course of time, the king of the Vatsas entered his own palace with the bilde. But his heart was always with queen Vasavadatta 93

Now having ailived, Vāsavadatta entered the house of Gopālaka at night, having posted chamberlains outside 94

There she saw Gopalaka, her brother, who showed her great respect and weeping embraced him whose eyes were also filled with tears 95

At that moment, there arrived Yaugandharayana, true to (the previous) agreement, to-

gether with Rumanvan and was courteously received by the queen. 96.

While he was removing her grief caused by separation and the great enterprise, those chamberlains repaired to Padmāvatī 97

'Avantikā has arrived, O queen' but has dismissed us in a strange manner and entered the house of prince Gopālaka' 98.

Padmāvatī was thus informed by her own chamberlains in the presence of the king of the Vatsas and being alarmed she said to them. 99.

"Go, say to Avantikā, 'you are a ward in my charge. What have you therefore to do there Come where I am.'" 100

Having heard these words, the chamberlains departed The king asked Padmāvatī in private, 'Who made this garland and fore-head ornament for you' 7 101

She replied, 'this great art is the work of that lady called Avantika who was put in my house by a certain Brahmana as a ward in my care'. 102

As soon as he heard this, the king of the Vatsas ran to the house of Gopālaka 103.

Having arrived he entered the house at the gate of which chamberlains were posted and in the interior of which were the queen, Gopālaka, the two ministers, and Vasantaka 104.

There he saw Väsavadattā returned from banishment and overpowered by the poison of sorrow, fell on the ground 105-6.

K S S 7 89

Then she too fell on the ground with her himbs pide on a count of separation and bewarled, censuring her own conduct 107

And the couple, districted with grief, so wept aloud that even the face of Viugandha ray in was washed with terms 108

Having heard, it that time, lamentations of that sort, Padmavata, bewildered came to that very place 109

Gradually she became twire of the true state of the king and of Visivalitta and wis reduced to a similar state. Noble women are simple and affectionate. 110

Then wise Yaugundhui iyanus ind to the ling of the Vatsas, Sine I I did all this with the desire to get universal sovereignty for you by marrying you to the daughter of the ling of Magadha. The queen is not in the sheltest degree to blame. And this her co wife is a witness of her virtuous conduct during the period of separation, 1123

Then Padmavati, free from all trace of jealous, said, 'I am ready to enter into fire just now to prove her purity 114

The king said, 'I aloue aim to bitime for it was for my sale that the queen endured this great affliction' 115

And Vashvadatta said with a firm resolution, 'I must enter into fire to remove suspicion from the heart of the king 116

Then the wise Yaugandharāyana, the fore-most of enterprising men, sipped water, and pure, with his face turned to the east, uttered these words. 117.

'If I am a benefactor of the king and if the queen is pure, speak out, ye guardians of the world If not, I sacrifice my body '118.

Having said these words, he became silent and this heavenly speech was heard, 'fortunate are you, O king 'whose minister is Yaugandharāyana, and whose queen is Vāsavadattā who was a goddess in a previous birth. No blame attaches to her.' Having said these words, the speech ceased. 119-20

And the king of the Vatsas together with Gopālaka praised the policy of Yaugandarāyana and considered the whole earth as already subject to him. 122

Then the king, possessing the two queens like incarnate forms of love and happiness, had his love increased day by day on account of living together, and experienced the highest bliss 123.

NOTES

नान्दी—means a study which forms the beginning of the prologue. It either invokes of praises a deity of pronounces a benediction on the audience. Further it gives some indication of the plot of the play. Sometimes, the stanza is so constructed that the names of principal characters can be preced together from a juxtaposition of syllables. The आदिमस्तनाह्ययास quoted by मिल्लाए given in the भरतनाह्ययास्त्रक. The description given in the भरतनाह्ययास्त्रक.

पूर्वे कता मया ना दा श्राशोधवनसयुता ।

Now all the characteristics of anietral actioned in the stanza, recited by the stage manager. This stanza is therefore the real anit as defined by writers on Sauslant poetics. The word anietral as used in the play has obviously therefore a meaning quite different from what it has in classical Sanskart drama, eg, in the plays of Kalidasa.

It is defined from the root नन्द्'to rejoice' or 'to be pleased' The etymological meaning therefore is 'pleasure' or 'delight' This meaning is expressed in a passage of नाट्यबदीप — नन्दित काट्यानि कवीन्द्रवर्गा कुशीलवा पारिषदाश्च सन्त । यसादल सञ्जनिक नुद्वसी तसादिय सा कथितेह ना दी॥

The वैजयन्ती कोप gives दुन्दुभि भेरी सम्मा श्रामक नास् as synonyms of ना दी, which therefore means ' a drum,' or 'a tabor, trumpet, a kettle-drum,' and may be taken to mean 'instrumental music'. Thus interpreted the stage-direction will be significant and the appearance of the manager on the stage dramatic. A brilliant sally of instrumental music will be the most appropriate harbinger of the appearance of the manager. The music then stops all of a sudden as if by magic.

स्त्रधार Literally means 'holder of thread, an architect, a mason, a carpenter.' In drama he is the chief actor who superintends the representation of the whole play Originally he held the strings of puppets hence he was so-called.

Having the same colour, ie, white like the new moon But the idea of whiteness or brightness is generally associated with the full moon. It is the idea of beauty which is associated with the new moon Also 'white' and 'beautiful' are often synonymous terms in Sanskiit language I have preferred to translate it as 'beautiful.'

आसव It is derived from the root ह with the preposition आ' to distil ' It therefore means 'distillation, Juice, honey ' and 'wine'

आसवदत्तावली The phrase is ambiguous as it can be interpreted in several ways (1) दत्तमासवं यस्य सा आसवदत्ता। तथाभूता अवता याभ्यां तौ आसवदत्तावलो। १ e, '(the arms) which have poured wine for a lady-love' This explanation is to be rejected as opposed to the character of Balarama In the epic mythology he

is represented as a lover of wine but nowhere as a lover of women It is his brother Krsna who figures as a lover of women (2) आखवन दत्तमवत्त याभ्या तौ ग्रास-दत्तावलौ । 10, '(The to which listlessness is impait ed by wine This explination is also to be rejected on the gound that it will reduce the prayer to in ibsurdity The prayer seeks protection which the arms languid with wine cannot afford The prayer will therefore be futile (3) ब्रास्ट्रेन दचमासमन्तात् बल ययोस्तो श्रासवचापली । : c, '(aims) to which all round vigour is imparted by wine This interpretation will suit the character of Bafarāma as well as the prayer

यतस्य -Bala also known as Baladeva and Balarama is a god of cpic mythology He is an meannation of Visnu and is famous as the third Rama 'The first Rama was the son of Inmadagni also named Parsuiama, the second was the son of Dasaratha The 1st two Ramas lived in the Tieta while the third in the Dvaparayuga Bala is the son of Rohm and the elder brother of Kisna with whom he is often identified He is white, while Krsna is black He wields the elub and is a renowned hero but his favourite weapon is ploughshale. He is a great lover of wine In the stanza, reference is made to his white complexion and love of wine

पद्मा is the name of the wife of Visnu She is also called कमलालय। पद्मालया श्री लहमी and पद्महस्ता She was born from the lotus sprung from the forehead of Visnu. But she is frequently represented as risen from the churning of ocean Gods and demons contended for her. She is also the wife of Dharma and as such teaches morality to Indra and often discourses on religion. As Rukmini, she is wife of Krsna, mother of Pradyumna, and sister of Dhātā and Vidhātā. She is fortune, the goddess of beauty, happiness, and wealth and material prosperity personified. cf Kālidāsa's Raghuvamsa IV 5

छायामग्डललप्येण तमद्यम् । किल स्वयम् । पद्मा पद्मातपत्रेण भेजे साम्राज्यदीचितम् ॥

अवतीर्णपूर्णें। अवतीर्ण, derived from ह with the preposition अव 'to descend, to make one-self manifest, to become incarnate' is to be interpreted as equivalent to अवतरण or अवतार meaning 'manifestation, incarnation' The phrase may be translated 'full of the incarnated beauty' or 'full of the manifest beauty of the goddess'

कन्नो. मन derived from the root कम् 'to love, to wish, to desire 'means 'lovely, charming.' • कम्रो is an attribute of भुजी।

The first stanza is so constructed that the names of principal characters, Udayana, Vāsávadattā, Padmāvatī, and Vasantaka, are directly mentioned. The plot of the play is also indicated if the stanza is translated in the following manner. May the arms of mighty Udayana,

whose strength is \ asav idatta, eh imming like the new moon at eventide,—arms which are reinforced with the acquisition (irna) of Padmavati and shining (in the company of) Vasantaka, protect you वसस्यवस्थास्य उद्यानस्य ।

Free-etymology doubtful, means 'costume of an actor' or decoration' The meaning is sometimes extended From 'dress' it comes to mean 'the dressing room' which was separated by a curtain Sometimes the meaning is restricted to the curtain which on the authority of Visvalocana is also called nepathya. What the author wants to express is that the actors have not as yet appeared on the stage proper, are behind the curtain but hear enough to make their words audible to the audience

tunal—Bhasa uses this term which is neither used in any other extant play except the Mattavilasa, nor is defined by treatises on dramaturgy like Bharata's Natyasastra or Dhananjaya's Da'arūpa The term generally employed is prastatana, which is explained by the Sahityadar pana in the following manner —

नर्टा विद्यको चारिप पारिपारित्रक एव ता । सूत्रवारेण सहिता सलाप यत्र कुर्वते ॥ चित्रे वाक्ष्यै स्वकार्योत्थे प्रस्तुतालेपिकि विद्य ॥ झामुख तत्तु विद्य नाम्ना अस्तावनाणि सा ॥ Cf Natyasastra मसाय रङ्ग विधिवत् क्रवे नीम च कीर्त्वयत् । धस्तावना तत् कुर्यात् काष्यप्रप्यापनाश्रयाम् ॥ nt from this definition that It is evide valent to prastāvanā. Accordsthāpanā is equi thāpanā should be spoken by a ing to Bharata, sthāpaka Bhāsa's term is there-character called stopriate as named after the fore quite app क्रम स्थाप्यत इति स्थापना। speaker: स्थापन

derived from बज् with the परिवाजक : neans 'a wanderer, a mendicant '. preposition परि ए of Avanti Lit a lady born in आवान्तका A lady जाता
Avanti अवन्त्यां ।

orce of thap will be missed unless instructs the scene in his imaginathe reader recenerates, situated in a forest tion It is a ler of the kingdom of Magadha. near the frontilace where hermits, engaged in It is a sacred p of penance and religious rites, the performanciole atmosphere is pervaded with dwell. The whillity and gentleness Love peace, tranquiv to human beings but also to shown not only result that such timid creatures animals with the shaken off all fear and graze as the deer hav_Even trees, creepers, and flowerundisturbed In the penance-grove, beds are tender ess love and kindness, where any full of boundlarshness is inconceivable, or hguards driving men out. rudeness appear two congruous as the appearance of an action is as in an in a church. This will explain armed policen augandharāyana and Vāsavadattā as to why Ynt at the rude treatment of the feel so indigna guards.

योग परायम् —was the son of Yugaudhaia, prime minister to Udayana's father Yaugandha rayana was laised to this exalted office by hereditary succession

उत्सापिते—is formed from स with the preposition उर् It is present tense passive voice, third

person, singul 11

P 2 उसिक — from the root लिञ्च् or सिच् 'to spindle,' 'to pour out — with the piep उद् It meins 'nirogini, hau, ht, insolent' विनयाद्येतपुष्प has been explained as a bahuvihi compound, i.e., विनयाद्येता पुरुषा यस्य स्थिनयाद्येतपुष्प । But it will suit the context better to explain it thus विनयाद्येत पुरुष विनयाद्येतपुष्प ।

विसित —derived from सि with prep वि 'to wonder, to be proud of It means 'proud, arrogant' निमृत—ppp from मु with नि means 'quiet, solitary, calm' = श्वान आमी करीति आमी करीति । This is an instance of what is called the cursuffix When something is transformed into what it was not before then this suffix is used

P 2 L 5 Bhide reads योऽधर्म आत्मान विलियोज्ञ्यांता The reading adopted in the text is better as it contains a soit of pun on उत्साद्यांत and is the most natural and appropriate answer to Vasavidatta's question क पुष उत्साद्यांता Bhide thinks that this remaik refers to the guards, 'Yaugandharayana means to say that the guards show themselves to be ignorant of dhaima' But this view is untenable Firstly, there is not one but two guards Had the poet referred to the

guards, he must have used the dual instead of the singular number. Secondly, he must have known that the guards were agents As such no responsibility could devolve upon them. The real perpetrator of the deed was not the guard but his officer who gave him the order, or the master who employed him

P. 2. L. 6.—The first sentence अया वनुसागा is omitted by Bhide.

P 2 L 10. Bhide reads শ্বাহারানি for শ্বানিখানি। শ্বাহারানি from the root খ্ব with শ্বাহ্ন, means 'are shaken off, frightened away,' i e. expelled.

P.2 L 15 भुक्रोडिमतः-ग्रादौ भुक्षोऽनुभूतः पश्चादुडिrather sentence is ऋत€त्यकः। The and can be interpreted in several ways: (1) 'You once enjoyed meting out such treatment to people, ie. turning them out, but now you have given it up.' This implies censure on Vāsavadattā A loyal and devoted servant like Yaugandharāyna does not criticise the behaviour of the consort of his royal master, much less under the present circumstances when she is physically fatigued and mentally smarting under humiliation Yaugandharāyana wants console and not to rebuke her (2) 'This kind of humiliation (esa visayah) you have already experienced in the beginning though given up afterward, i.e, not experienced recently.' may possibly refer to her elopement her father's palace. But there is nothing in the story as preserved in the different versions of

the legend of Udayana to show that Vasavidatta was ever rudely treated or subjected to humiliation. On the contrary, she was ilways well treated Moreover, a reference to her past in the manner alluded to in the play would at this stree he muntelligible to Vasavadatta berself (3) 'You thought over the subject and disregarded it,' ie, the hardships and inconveniences resulting from a participation and netive cooperation in the scheme of the minister This is a rather forced interpretation as it explains मुक्त by 'thought' and उदिमार by 'disregarded' But the precise meaning is not known und none of the explanations is satisfactory The simplest way however is to explain thus 'You have enjoyed and renounced your kingdom,' ie, having renounced your kingdom, pilaces comforts, etc, and hiving made such a clorious sacrifice you should not mind such trilles as being turned out

P 2 L 17—The line is generally explained thus (1) 'Formerly you liked to proceed in royal processions (4144) with guards turning men out of your way,' ie, implying a comparison with the procession of Padmavati But this must be rejected because Padmavati has not as yet appeared on the stage Yaugan dbarāyana does not I now that people are being turned out on her account No reference to her procession therefore could be made (2) 'On a former occasion also you attained your cherished object (4144),' ie, married Udayana This

explanation is quite irrelevant. I construe the line in the following manner ' पूर्व त्वयाप्यभिमतम्। गतमेवमासीत्। 'First even you gave your consent (अभिमतम्). This was the only course of action (गतम्).'

P. 2. L. 20 अर derived from a 'to go,' means 'swift, speedy, a spoke of a wheel.' For the last two lines, cf Kālidāsa, Meghadūta

कस्यात्यन्तं सुखमुपनतं दुःखमेकान्तता वा। नीचै गेच्छत्युपरि च दशा चक्रनेमिक्रमेश ॥

P. 2 L 23. कांचुकीयः derived from the root कञ्च 'to bind, to shine,' means 'clad in armour, an attendant of ladies' court.' He is described thus . अन्तःपुरचरो हुद्धो विप्रो गुणगणान्वितः । सर्वकार्या देकुशल कंचुकित्यभिष्यीयते ॥ Mātrgupta says . ये नित्यं सत्यसंपन्नाः कामदे।पविवर्जितः । ज्ञानिविश्चानकुशला कंचुकीयास्तु ते स्मृताः॥

P 2. L 25. अपवाद derived from the root वर् with prep. अप 'to revile, reproach,' means 'reproach, blame.' Distinguish भवान् from a similar form in नगरपरिभवान्।

P. 3 L 5 हन्त an exclamation of joy. हन्त हर्षे ऽनुक्र+पायां चाक्र्यारम्भविषाद्योः।

सविज्ञानं विशेषज्ञानं विमर्शस्तेन सह वर्तते इति सविज्ञानम्। i.e, enlightened, full of knowledge or discrimination. दर्शनम्=बुद्धिः, 'mind'; cf. Medinī Kosa: दर्शनं नयनस्वमयुद्धियमीपल्लिध्यु।

बस्ते is not used here as a term of endearment as explained by some commentators. A minister could not use such a term for the queen of his royal master. It only indicates that the minister was much older in age than

Vasavadatta The term is also appropriate as he passes her off as his sister

P 3 L 12 क्षिप्यते—The root श्विप् 'to eling to, to ittleb, to embrace' is generally used in the parasmarpada. The use of the atmanepada

P 3 L 13 मुहारेक—ht 'whose name is uttered by the clders' This is explained by V S Sukthankar as 'who has received from the elders the name.' There is a convention in India which forbids to pionounce the name of a person to whom respect is due, i.e., a son will not address his father by name, a Hindu wife will not pionounce the name of her husband, and so on The chamberlain wants to express that Dariaka is so great and everybody is so respectful to him that his name is never pionounced except by his parents नामध्यम्—suffix चेंच is added to the words नामन् and भाग without any change of meaning thus नामध्यम्—पान, भागध्यम्म

L 14 र्गेक्स् —Darśaka was a linb of Magadha According to the historical fradition preserved in the Puranas, Daršaka was the son and successor of king Ajataśatru of Magadha His name is not mentioned by the Jain tradition which recognises Udaya or Udayabhadda, or Udayin as the son and successor of Ajātaśatru. The Maha Vamsa, the Buddhist genealogy agrees with the Jain tradition but it mentions the last ling of this dynasty by name of Nagadasaka which may really

represent Daršaka in a modified form. information supplied by the Purānas, the Jain and the Buddhist chronicles is conflicting, but the account of the Puranas is independently corroborated by the testimony of Bhāsa We may therefore accept the ment of the Purānas to be correct. Darśaka capital at Rājagrha and must had his therefore be placed before Udavi who uniformly credited with the foundation Pataliputra on the bank of the Ganges. Darśaka belonged to the Sisunaga dynasty. He succeeded to the throne in C. 475 B. C supposed to have reigned 24 or 25 years. According to the Buddhist tradition all the kings of this dynasty were parricides but this information is not confirmed by any other authority, and is therefore untrustworthy.

भागनी According to Somedeva, Padmāvatī was the daughter of the king of Magadha who is called Pradyota. See Kss परिपन्थी च तत्रके प्रद्यातो मगधेश्वर III 1. 19 तत्तस्य कन्यकारत्नमस्ति पद्मावतीति यत् III 1-20 पद्मावतीं राजसुतां वार्यमाथोऽपि रित्तिभः III 2-17

L 15 MINHEUM 'dwelling in the hermitage.' This shows that women also renounced the world, became hermits and had a right to dwell in a hermitage. These hermitages were not exclusive preserves of men but were mixed colonies of ascetics.

L 16 THUE-There are several Raja grhas One was the capital of the Kelavas, a tribe of willions, whose territory was situated beyond the Bers in the Punjib Kuleyi, the mother of Bhunts, belonged to this tribe A second Ringerha is mentioned by the famous Chinese pilling Hinen Tsing as the capital of Ballh The third Ringrha was the cipital of Migidha Ther was a still older capital of Magadha called Carry in which was abundoned by king Bimbisti i who founded Raja-la His son, the famous Agitasatiu fortified Rillight as he was afraid of an minsion by Pridyota, king of Malwa remilied the cipital of Magadha during the reign of Du il i but was abundoned by King Udayi who made Pataliputia his capital Rajagrha never recovered its flory after wards The Buddh's frequently visited Rajagrha and often hard there. After his death the first Buddhist Council wis held here The great Asola is said to have retired to this place after his abdreation. The rums of the old capital are situated in the village of Rajgir, in the district of Gay i

L 23 मनशास्त्रा — daughter of the ling of Magadha mplies contradiction with the statement of the chamberlam who calls her the sister of King Daisaka But the contradiction is not real as ungal may be translated as princess, i.e., the princess of Magadha

- L 24 त्रादेशिके: आदिशन्ति प्रादेशं कुर्वन्तीत्योदेशिका। तै । ie, they who loretell or predict the tuture The root is त्रादिश् 'to foretell.'
- P 4, L. I प्रदेण From the root दिए with the prep प्र, 'to hate, dislike, or feel repugnance,' means 'hatred, aversion, hostility, repugnance.'
- L 2 संकरपात् From the root क्ल्प् with the prep सं, 'to desire, to long,' means 'desire, longing sentiment, conviction, determination.'
- L 3 भत्रदारा॰--भर्तुदारा, भर्त्दारा भर्त्दारन्वेनाभिलापः भर्त्दाराभिलाषो तस्य भावस्तस्मात् भर्त्दाराभिलाषो तस्य भावस्तस्मात् भर्त्दाराभिलाषो तस्य भावस्तस्मात् भर्त्दाराभिलाषो तस्य भावस्तस्मात् भर्त्दाराभिलाषोत्त्वात् । Lit 'on account of the state of being desirous of having for her the wifehood of my master,' i.e, his longing that she should be the wedded queen of Udayana. The word दार is masculine and is always used in the plural
- L 4 स्वता स्व means 'one's own, one's self, a kinsman, relation' etc स्वता therefore means 'the state of belonging to one's self, ownership, relationship, devotion'
- L. 5 7 This remark of Vāsavadattā is placed by Bhide before the soliloquy of Yaugandharāyana. The word दारिश should not be confused as being connected with दार. It is the feminine form of दारक 'a child,' which word is derived from the root ϵ to tear, to split up'
- I. 15. This remark is placed by Bhide before that of the lady-hermit স্থানিনান্ত্রেকণ

জামান derived from root আনু with the prep আনি 'to be born' means 'family race, noble birth' আনুক্ lit means 'following the form,' re resembling r form, suitable, worthy conformable The expression may be translated is 'conformable to her noble birth or her

- L 25 Ishade reads विन्वसिंह which in the month of Pidmir it is not appropriate विश्वस्तास्म is decidedly a better reading विन्वस्त, the p p of ख्वस with the prep चि 'to breath freely, to be free from fear inviety of apprehension,' meins 'full of confidence is a from inviety, consoled
- P 5 L 9 ATTA was a king of Avanta, and a contemporary of the Buddha Lic onee threatened to uticl Rajigrha, the capital of Migidha, during the reign of Ajatasatru who, in consequence, fortified the place According to Kremendia's Brhathatha manjari. If 24, he was the stindson of Mahenda's various, the soil of Laviseur. He was called Canda 'the fierce' from a boon, received from the goddess (and). He was known as Milhasen's from the vast size and strength of his army. He is represented in the Pratijñayaugandharayana—a play attributed to Bhāsa—as a soil of Indian Nipoleon who is always followed by immunerable vanquished knings and princes. Buddhasving, the author of the Bihathatha Stolasamgraha, represents him as a cluel monarch whose wanton oppression

had disgusted his subjects Avanti was a pretty large state in the sixth and the fifth centuries B. C. And the various accounts of Pradyota, preserved in the Purānus and different versions of the Brhatkathā are agreed that he was a very powerful king. He is called, in the present play, 'the lord of the rise and fall of royal dynasties on this earth' पृथिच्यां राजवंश्यानामुद्यास्तमयत्रमुः। Act VI 6.

But it appears that Pradyota was not a proper but a dynastic name According to the Purānas, the Pradyota dynasty was founded by Punika or Pulika who slew his master Ripuñjaya, the last of the Brhadrathas. Several rulers of the Pradyota dynasty reigned at Ujjayini which was their capital

- P. 5. L. 12 styrid—derived from until it to fly, to hasten, to arrive' means 'flight, hastening, arrival' Here it may be translated as 'sending.'
- L. 13 Mithiu Vāsavadattā anticipates the success of Mahāsena's embassy and therefore Padmāvatī's marriage with her own brother. The latter in that case will be the former's sister-in-law.
- L. 17. बहुमानस्य refers to the embassy of Pradyota Being sought by the powerful monarch of Avanti on behalf of his son was regarded as a great honour for Padmāvatī.
- L. 25. विकामिण derived from the root स्नम्म with prep वि 'to confide, to trust,' means 'con fidence, trust.'

- L 26 उपनिमन्त्रयते—derived from the root म त् 'to consult deliberate speak coines to mean 'to invite' with the addition of prep उप and नि
- P 6 L 1 पास —derived from the root वस II A to were clothes, to put on 'meins sar ment diess' बस्म is also derived from the same root. This root should not be confused with बस् I P 'to live dwell,' nor with बस् VI P 'to shine.'
- L 2 रोहा—derived from दोन 'to con secrete, initiate means 'initiation for religious study' पारितवान from the root पृ IX Г 'to fulfil, to complete, to finish, to spend a prescribed period'
- L 3 धमाभिरामिया धमें अभिराम भिष्यस्य ०६४। सा धमोभिरामिया। धमें अभिरामो अभिरातियम तेषा विया धमोभिरामिया। धमें अभिरातियम तेषा विया धमोभिरामिया। धमें अभिरातियम तेषा विया चस्वा सा धमोभिरामिया। पीत compound ean be explained in three ways (1) She to whom religion is dear and delightful, (2) She who is dear to those who are devoted to their religion, and (1) She who holds men, who are devoted to their religion, dear
- L 4 समार्गन्सन—desiderative from ब्राप् with prep सम 'to require' means 'desired object'
- L 5 Bhide adds the words भवतु पेय तायत् करिये। after उपाय ।
- L 6 Bhide reads असंदे before दिद्विम but it is quite innecessary
 - L 8 Bhide reads आयातप्या र
 - L 13 Bhide adds श्रयताम before इय

I 13 प्रोपितमर्तृक्षां श्रोपितो देशान्तरं गतो भर्त यस्या साप्रोपितमर्तृका one whose husband is gone abroad. She is one of the eight kinds of heromes. According to Somadeva, Vās ivadatiā was passed off by Yaugandharāyana as his daughter see Kss III 2-21 इयमावन्तिका नाम राजयुत्री सुता मम

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- ि 10 कषायं- derived from ऋष 'to rule' means 'a brown red cloth — It is the erimson coloured cloth, worn by ascetics
- 1 17. हप्रक्रियचग ह्या धर्मस्य प्रचारे। यया यस्था व्या साह्यप्रक्रियारा, ie, she who has seen the observance of religion or she whose religious observance is seen
- L 25 व्यवाश्रयणा derived from the root श्रि with prep चि, श्रव and श्रा 'to have recourse, to confess' means 'expectation' प्रतिज्ञानीम from the root जा with the prep प्रति 'to agree, to promise, to acquiesce in 'The root जा means 'to know, to apprehend' but the addition of the preposition has modified its meaning.
- P 7 L 4 न्याइस्य derived from the root अस् with the prep. नि 'to throw, to deposit with 'means 'a deposit or a pledge'
- L 7 Bhide reads आण्वाद = आज्ञापयात for भणादि= भणाति. The former reading seems to be more appropriate as it indicates respect towards the hermit
- L 10 খানুনিত্বন্ত from the root হথা with খান্ত to stand near, to follow, to carry out, to perform.' খানুন্থান 'performance' is also derived from the same root
 - L 11 अभिहितम from the root था with श्राम

to explum, speal, name' दिन is no of घा

L 16 अभ्युगतम्—from the root गम् with the prep अभि भागे उप 'to o near, to assent to arce' Blade reads the sentence thus

श्रभ्यप ।तमनभन या भनता भनिन्या परिपालनम् ।

- L 22 Blude adds अन्या beine अच्छीआ।
- L 25 आहाति —derived from the root g with the proposition आ to bring near to proprie means 'form, appearance, shape'

PSL3 अमस्तित is derived from the root मा

- L. 4 सम्बन्त p from the root ऋषे with the prep सम् 'to thinh, to determine, to consider'
- L 5 परिणमनि—from the root नम् with the prop परि 'to fulfil to mitune, to develop'

प्रतिष्ठितं स्यामिनि—locative absolute प्रतिष्ठित is the p p of स्वर with prep परि 'to stand from to be established'

- L 6 अपनयतो मे—gentive ibsolute दपनयतो is from the 100t ना with the prep उप 'to bring near to restore, to produce'
- L 7 विज्ञानसमा is explained by Bhide is 'de serving his (Langandharāy in i's) confidence,' i.e., Yaugandhayana feels convinced that he can trust Padmiviti. This is quite wide of the mail. The problem is how to convince the king of the virtuous conduct of Visavadattā during the period of sepiration. This problem is solved by making Padmavati a witness of Visavadatta's conduct. Of Somadeva, Ass. III

- 1-121 देवी च स्थाप्यते नीत्वा युक्त्या प्रधावर्तागृहे । इन्नस्थिताया येनास्या सेव स्थान्छीलसानिणी॥
- C) also III 2. 113-114 इयं त्वस्या. सपत्न्येव प्रवास शीलसाचिणी। The idea is that Padmāvatī will be able to assure the king of the virtue of Vāsavadattā when the latter is restored to him

L 89 ('onstrue the sentence thus ' अय येः प्रथम। वपित प्रदिष्टा (तरेव) पद्मावनी नरपतेभिवित्री महिपी देश। 'Those who first preducted our calamity, saw Padmāvatī as the future queen of the king ' According to Somadeva, Nārada predicted the misfortune but not the marriage with Padmāvatī although he gave out hint of success of the plan of the ministers. See Kss III 1 46-7 Moreover, the plan of langandharāyana was, according to Somadeva, an aggressive one It had the object to make Udayana a universal emperor.

L 10-11 Cf. Bharabhūtı, Uttararāmacarīta अर्थीणां पुनराद्यानां वासमर्थोऽनुधावति Act I 10

L. 13 Bhide reads निरूप for ऊर्ध्वमवलोक्य।

L 16 Bhide reads 'गतप्रत्ययात् for भारत्यया । विस्तृ के from the root स्त्रम् with वि 'to confide, to trust'

अविकेता 'not frightened' चिकित is p. p. from चक् 'to be satisfied.'

प्रत्य derived from the root इ with the prep. प्रति 'to go towards, to admit, to be convinced' means 'trust, faith, assurance'

L. 17 समृद derived from the root ऋष् with

सम 'to prosper, to grow,' means 'fully grown, abundantly furnished'

विद्या —etymology doubtful It may be derived from the root विद 'to sound' The noun विद means 'rogue, roluptuary' विदय means 'a branch of a tree Bhide reads विभवा for

- L 18 भूषिन superlative of बहु means most' किपलानि 'lawny, blown coloured It is generally derived from कम् hut it is more appropriate to connect it with किप, ie, having the colour of a markey
- L 19 बहाश्रय —'of many sources बहुव स्नाश्रय। यहए स बहाश्य
- L 20 एप जन refers to the chamberlain whom one could expert to see in a court but not in a hermitage hence the remark of the student
- L 22 वयसंप्यू—'moving gently of approaching noiselessly,' to be derived from स्प् with वय 'to glide, to approach'
- L 23 A hermitage is a cosmopolitan place All can enter without any reserve and claim sanctuary
- P 9 L 4 सुर्वारपालनाथ is explained by Bhide as 'easy to look after' The context does not support this explanation Vasavadatta shuns the sight of strangers. Her dignified, modest and courtly behaviour is noticed by Padmavati who realises her responsibility and therefore remarks, 'My ward must be looked after very earefully'
- L 6 निवृत्त-pp of वृत् with नि 'to get 11d of, to give up, ahandon, to turn '

L 7. अधिष्ठानं 'dwelling place,' derived from the root स्था with आबि. c/ note on प्रतिष्ठित on p. 112.

112

L. 9 श्रानिविशेणार्थ 'for specializing in the Śruti, i e the Veda'

L. 10 प्रमुमों In the 7th and 6th centuries B C India was divided into a number of states or nations, of which sixteen are mentioned as of considerable extent, power, and importance Two lists of the 16 mahājanapadas are giver, one by the Anguttara Nihāya of the Buddhists and the other by the Bhagavatī sūtra of the Jains The two lists are not identical but the Vatsas are mentioned by both of them The Vatsas were therefore an important kingdom

The kings of the Vatsas were descendants of the Pāndavas—It is related in the Purānus—that Nicaksu, the great-great-grandson of Janamejaya abandoned Hastināpur when it was carried away by the Ganges and made Kauśāmbī his capital. King Udayana of Kauśāmbī is frequently described as a descendant of Arjuna

The Mahābhārata traces the origin of the Vatsas to a king of Kāsi

The Vatsas are closely associated with the Bhargas or Bhaggas cf. Mbh II 30 11 वर अभू ने च कोन्तेयो विजित्र वलवान् वलात्। भगाणाम धपं चैव निपादा निपति तथा।। Prince Bodhi, son of Udayana, is said to have lived and built a palace in Sumsumāragiri, the capital of the Bhargas. It is possible that the latter formed a dependency of the Natsas.

ES 113

L 10 उपितवान्—अपेत is the p p of इस् 'to dwell'

L 12 सकीतन the net of mentioning ' It is derived from the root कीन् with स to mention

L 22 স্থানিদ্ধনা—p p of with স্থান and দ 'to approach, to approach with one's mind' means 'dear, beloved lit a person to whom the heart is devoted

P 10 L 8 अभ्यवपत्तकाम —अभ्यवपत्त कामो यस्य स अभ्यवपत्तकाम — 'desirous to rescue her' अभ्यवपत्त —is the infinitive of पद् with अभि and अव 'to approach, to assist' The inusvara of the infini tive is dropped when काम and मनस् are the second members of the compound

L 17 ধানুকীয়বেম্—'Compassion, tenderness, kindness' It is derived from the root কুল with अनु'to shout, to show sympathy' অনুকার therefore means sympathy or kindness, ধানুকীয়া 'full of sympathy' ধানুকীয়াব 'fullness of eom passion or sympathy'

L 21 This 1em uk of Vasavadatta is

P 11 L 11 महोतल — महोतल परिक्षण तेन पाद्यास पाटल शरीर यस्य स महोतलपारेसपण्पास्त्रार्थर द 'whose body was red with dust on account of rolling on the ground पास derived from a root पस् to soil 'means 'dust' पाटल—red, or pink, or yellow

L 15 —The callavaka bird is regarded as au ideal of conjugal love. The couple is supposed to be separated from each other after sunset. Most heart rending is their wall of separation But even their sorrow looks small as compared with that of Udayana

L 18 The idea is that such wonderful and deep love has immortalised her The prophecy has come true, for Vāsavadattā is a well-known figure in Sanskrit Literature

L 19. पर्यवस्थापितुं the infinitive of the causal of स्था with पार and अव ' to console '

L 23 अतत हिंदतं तेन चामं वदनं यस्य स प्रतत्वित्वाम-धदन: 'Whose face is emaciated with constant flow of tears' प्रतत derived from तन् with प्र to spread, to extend' is used as an indeclinable and means 'continuously, constantly' चाम derived from चै 'to burn, to waste away' means 'burnt up, wasted, thin, emaciated'

L. 24. जुपतेः समंदुखं यस्त्रिन् तन् जुपतिसमदुसम्।
L. 26. उपरम. noun from रम् with उप to cease, to stop means cessation, death.

P 12. L 15 प्रोधित॰—प्रोपितानि नत्तत्राणि चन्द्रश्च यस्मात् तत् प्रोपितनत्तत्रचन्द्रम् 'when the moon and the stars are set ' It goes with नभस्.

L. 27. স্থাপুত্তামি this is not quite correct because প্ৰত্থ with স্থা 'to take leave' is ātmanepada.

P. 12. L 12 अभ्यन्तरम् refers here to the inside of the camp of Padmāvatī It does not refer to the inside of a carriage because the journey is not undertaken Padmāvatī is passing the night in the hermitage. Cf. the speech of the chamberlain तद् अधारिमभाग्या अमपद वासोऽभिमेताऽस्था।

means 'hair, a tuft of haii ' Uf चूडाकर्म tonsure. चूल may therefore mean 'crest.' चूलिका may be translated as an 'ornament' It may be noted that an Upanisad is called चूलिकोपनिपद् and a dialect of पशाची language is called चूलिका।

L 11 व्यायाम व्यायामेन सञ्जाते स्वेदि। निद्धिमिविचित्रम् तेन । e, bespangled with drops of perspiration, produced by exercise व्यायाम, derived from यम् with वि and आ 'to sport, to strive', means 'gymnastic exercise, sport'

परिश्रान्त° रमणीयं दर्भनं यस्य तत् रमणीयदर्शनम् । परिश्रान्तम् श्रत एव रमणीयदर्शनं तेन परिश्रान्तरमणीयदर्शनेन 'whose sight is lovely on account of fatigue'

L 17 प्रशास is put between two acts. It is an interlude where one or more inferior characters appear. It is a co-ordinating link between two acts. Its object is to inform the audience of the events which have taken place but which are not represented on the stage or which could not be so represented. It must come between two acts, therefore its employment in the first act is ipso facto prohibited. Uf the verse quoted by Rajvade.

नास्यितस्य पात्रस्य प्रवेशः कविदिश्यते । प्रवेशं सूचयेत्तस्माद्मुख्याद्वे प्रवेशकात्॥

P 15 L. 2. परकांचा 'belonging to a different person.' The ordinary meaning is that exercise has made your hands so red that they do not seem to belong to you But there is a subtle pun The hands of a bride are dyed red on the occasion of the marriage Vāsavadattā means to say that your hands are so red that they seem to have been

dyed for the wedding ceremony and are therefore the property of your husband. Cf Sak IV अर्था दि काया प्रकीर एवं I The playway, ht has very clever by east the shadow of comme events.

- I | विष्यवा—from the emeil of पृत् with निर्'to finish, to enjoy '
 - l ५ अर सिन्-from इस with अप to indicule
 - L 12 वरमुझ-(1) 'Bentiful face (2) '1he face of thy little proon - There is a pun on वर
- f 15 The remark of V is avadated as based on interpreting the interpretion of P dimension with her brother, the son of M thasens who has sent an eight uses for this purpose. See let I, p o आस्ति कहा स्वीता नाम, etc.
- I 17 महासन -- महती सेना यस्य स महासेना। 'bc
- L 20 य नवरिमाण यत्तस्य वरिमाणेन निरुक्तम् = यतः वरिमाणानवतः ।
 - P 16 L 9 भाषमीप जन tefets to वासवद्त्वा herself
- ि 22 समुदाबार —derived from बर with सम् बर् and का to behave one'self' me ins 'bood be haviour, and established rule of conduct
- P 17 L 2 स्थ सर्वेषा जनाना मनसाऽभिरामम्। मयनवन्त्रोभिराम। 'delightful to the minds of men. The emphasis is laid on स्वारं, even men, who ire heartless, who no indifferent, and who ire prosaic Of A thing of beauty is 1 joy for even-Keats.

सोमाय—derived from सुमग 'lovely, beautiful' means 'beauty, loveliness' L. 13. प्रतीष्टा - derived from इप् with प्रति 'to accept, to receive.' तस्य तेन

L. 14. The news of Udayana's acceptance of the hand of Padmāvatī so overwhelms Vāsavadattā that she is unable to control herself and the words श्रद्धाद्धितम् escape her. This must have struck as very strange and quite mappropriate to Padmāvatī on hearing such pleasant and Joyful news. But the poet wants to portray the intensity of Vāsavadattā's emotion. It is needless to mention that this exclamation has put her in the imminent danger of being discovered. But this was not deliberate on the part of Vāsavadattā.

L. 18-19. Väsavadattä is really afraid that she has lost the love of her husband and that Udayana is already indifferent to her This idea must have tortured her heart

L 23. आगम आगमः प्रधानं येषां तानि आगमप्रधानानि । e, which are dominated by sacred scriptures आगम derived from गम् with आ 'to come, approach 'means 'arrival, appearance, traditional precept, sacred scriptures 'The idea is that the deeds of great men are not based on personal feeling but are regulated by the injunctions of scriptures. She is trying to refute the argument of Vāsavadattā that Udayana's marriage with Padmāvatī means indifference to Vāsavadattā. The nurse thinks that Udayana's marriage with Padmāvatī need not necessarily mean indifference to Vāsavadattā because it is not the outcome of his personal desire but of

the religious precepts and obligations

सुन्रमेषय प्रयानानि—सुनम पयवस्थान येषा तानि १६, 'which it case to console' प्रयह्णान—derived from हण with परि ind श्रव 'to comfort, to console' meins 'consolation'

L 26 Vasividitta is caged to know whether Udiying sought for Pidmavita's hind of his own free will induced or not. If he did, it will imply indifference to Visividitta If he was forced to agree to the marriage, he may still hive retinued his love for her

P 18 L 1 This ecount is different from the version of Somidera According to the Katha Sanit Sagara, Udiyana had sone to Migidha just for marriage and for no other purpose

L 3 Vasaviditta feels consoled at the answer of the nurse. This shows that the king is not indifferent to her

L 12 कात्रभहनम् uspicious ceicmony It is a ecicmony of tring i piece of thierd on the wrist and is celebrated before the actual wedding कीतृक me ins the 'ceicmony' also 'the marriage thread'

ACT III

P 19 L 1 विवाहामादसङ्गेन—विवाहस्थामोदेन सङ्गेन 'erowded on recount of the merriment of marriage' विवाह is derived from the root वह with वि'to carry off, lead away, marry आमोद् is derived from मुद्द with भा 'to be merry, to rejoice' सङ्ग्रन 'erowded, thronged, full of'

- 1.7. भागध्यनिर्द्धतं 'wrought by fate' निर्धृतं p p. of दृत् with निर्'to cause, to take place, to originate'
- L 24 चिन्ताशूत्यहृद्या चिन्तया शूत्य हृद्यं यस्याः सा चिन्ताशूत्यहृद्या। 'Her heart distracted with grief.' शूत्य means 'empty, destitute, desolate, distracted'
- नीह-र°- नोहारेण प्रतिहता चन्द्रस्य लेखा 'The digit of the moon abscured by mist.' नीहार means 'mist, dew, frost' lt can be derived from ह with नि नि becomes नी in compounds, cf. नीहार 'disrespect' नीवार 'impediment' नीवाह 'decrease' नीशार 'a warm cloth.'
- L 26 अमिएडतभद्रके अमिएडतं भद्रकं 'Auspicious and unadorned, i e., simple' On the occasion of marriage beautiful dresses are worn so the maid expected Vāsavadattā to be suitably dressed in accordance with the joyful occasion.
- I' 20. L 10 कोतुक्तमाजिका A garland worn on the solemn ceremony of marriage. According to Somadeva, Vāsavadattā plaited a garland for Padmāvatī without being asked for and of her own accord This was a never-fading garland. The ait of plaiting a never-fading garland was imparted to Vāsavadattā by Udayana who had learnt it from the Nāgas. It follows therefore that no one could plait such a gailand except Udayana and Vāsavadattā. At the time of marriage Udayana saw Padmāvatī wearing the never-fading garland. He thought this garland could be made by Vāsavadattā only and so she

must be three In Somadeva the garland has the same importance as the dreim scene in the present play, i.e., the ling felt convinced that basavadatt i hid not perished but was still alive

- P 21 L 2 भर्त्रारेकाया खरेन-Maids' love for the princess inged her to see the bridegroom
- L 18 प्रपुष्ट 'It is improper to listen to the praise of mother woman's husband ' सकीतन is derived from कांत् with म 'to praise, proclaim' means 'praise, glorification' flus gives some indication of the ideal of devotion of in Indian woman
- L 25 क्तांटरा—Bhide leads मायजायेता, i e, putting aside Bhide's lending is quite in appropriate 'The term यज्ञायेत्ता is misunderstood The maid hands over the flowers in a basket Vasavadattā takes the basket and empties the basket on the ground Having emptied the basket she looks on the heap, picks up a flower, and then asks the maid
- L 26 wide—'A herb, a plant' Besides flowers certain herbs were also to be used in the garland just as talismans are used even now in the garland of necklaces of brides and infant sons. This is a general superstition which can be traced to a remote antiquity
- P 23 The poet has tried to give some indication of the intensity of the sollow of Vasavadatta. It is a grief which is too deep for tears. It is a sorlow which cannot be expressed. It can be felt only. The poet has been very

wise in not making a futile attempt to depict the deep-rooted emotion of Vāsavadattā for no description would have been adequate. It is a grief which can be terminated by death or oblivion or unconsciousness

The idea of Vāsavadattā's helplessness is very well brought out. She is absolutely lonely Every one else is busy and merry. She alone is soriowful. She cannot share her secret with any one so she is denied all comfort or consolation or sympathy. Her sorrow is great but her lips are scaled. She cannot give any expression. She is quite alone and helpless, so she wants to take refuge in sleep and confide her tears to her pillow.

ACT IV.

- P. 24. L 3 अभिनेत्वाह अभिनेत्तो विवाह स्तेत मङ्गलो रमणीयश्च अभिनेत्विव हमङ्गलरमणीयः। 'delightful and auspicious on account of the desired marriage.' The compound can also be interpreted as अभिनेत्ते विवाह मङ्गलेन रमणीयः i.e., 'delightful on account of the auspicious marriage which was so much desired' In the former case मङ्गल qualifies काल, in the latter it goes with विवाह।
- L 7 अनर्धसिलावर्ते अनर्थ एव सिल्लावर्तस्तिसम् ie, 'the whirlpool of water in the form of misfortune'
- L 9 उन्मङ्ख्याम future of मस्ज् with उद् 'to rise up,' 'we shall rise up'
- L 11. दीधिका derived, from दीर्घ 'long, lofty' means 'a long tank' It was probably

so called from its oblong shape दावी also me uns 't tank' The phase me uns 't tanks in the ladies court'

L 15 अन्ध्यरस्यास — अन्य सा स्वासाधनरस्य वास । तस्यामायोऽनन्धरम् वास । तस्यामायोऽनन्धरम्भवास । १ ८, wint of lick of the company of celestral nymphs अन्यरम्— अर्भ्य स्वन्ति। अन्धु सर्वति। १ ८, they are born from with or they move on waters,— i nymph, divine diamsel fine

उत्तरहरूवास — 'icsidence in the lind of the northern Kurns' Phis land of the northern Kurls was situated in the Himidia in the neighbourhood of the Uttai Widias Phe Artucy i Brithman is gives the following description VIII 11 प्रस्थामुकीच्या दिशि ये के च परेख हिमयान जनपदा उत्तर भुरच उत्तर महा इति वराज्यायय तेऽ भिष्टचाने ।

According to the Muhabharata, then law of mailings was not quite strict. Then land is probably to be identified with the modern Cishince. The letting Kurus seem to have been a branch of the Kirus who occupied the madhya desa and a position of great eminione during the period of the Brahmura and the Mahabharata. Their priests were the most learned, their scriptures the most perfect, their speech the purest, their minimis the most elegant and their lings the models of virtue and duty. Scholars undertook long journeys to the north to learn the pure speech from the Uttina Kurus.

At an early period the Uttaia Kuius had required i mythical icputation for the luxurious

mode of their living. Beauty. ease, elegance were associated with them. Their lives were regarded as a joyous round of entertainment and enjoyment so much so that the term became a synonym with heaven.

L 19 परिण्मित from the root नम् with परि 'to bend down, to mature, to be digested'

L 21 वातशाणितम् Λ diseased state of wind and blood, which gives rise to rheumatism, gout, or paralysis.

L 23 आमयपरिन्तम 'overpowered by disease' आमय derived from आम 'disease' means 'sickness, disease, indigestion.'

L 25 अहत्यवर्तम् कत्य derived from कत् means 'well, free from disease, dawn or morning ' कत्यवर्ते means 'the morning breakfast ' अविद्यर्गनः कत्यवर्तः यस्मिन् तत् अकत्यवर्तम् । e, 'devoid of the morning breakfast'

P 25 L. 14 सुमनोवर्णकम् दुमनसां वर्णकस्य व समाहारः सुमनेवर्णकम् । १ e, ungents and flowers सुमनसां वर्णकः तं सुमनेवर्णकम् । १ e, ungents or paste prepared from flowers सुमनस् is derived from मनस् with सु १ e. 'of a noble mind' It is also the name of a flower, probably so called from pleasing the mind वर्णकम् is derived from वर्ण 'to relate, to paint, to depict' and means 'a fragrant ungent or ointment'

L 22 singlety, derived from \$55, is an instance of onomatapoetic word. It means 'cuckoo'. It is a black-bird famous for its melodious and sweet notes. During spring season, the cuckoos eat the blossins of the

mango tree, with the result that their chioats become astringent and their eyes red

। 21 दुवि means 'the belly 'or ' my hollow place ' Cf আর্দুরি ' the cive of a mount un '

P 26 L 12 श्रेकालंकाग्रहम् का — The Sophold a clusters, ' i.e., the bunches of flowers of the Sephilikā tree

L 16 प्रवाल also written is त्रवाल or त्रवाड is derived from यल् with त्र means 'i spront, new

leaf, eoral '

- L 18 मीकिकन्यके 'Pendants of penls' मीकिक can be derived from मुकि i e 'relating to salvation' It can also be derived from मुका and in this second sense means 'a penl' सम्बद्ध is derived from लम्भ 'to large down' means 'comething which larges down,' i.e., i pendant सम्बद्ध is also the name of a chapter of division of a book of stories
- P 27 L 4 अध्यमनिष्ठित्रलाष्ट्रके 'with crystals of arsenic,' अध्यमन me wis 'red visenie शिलापटक lit means 'a stone slab or i 'stone bench' But I have translited it as 'crystals
- P 28 L 12 Padmävati wauts to know whether Visavadatta loved the ling with the same deep love as she heiself does. Padmaviti probably imagined that nothing could be greater than her own love

L 22 This infers to Vasavadatta's elopement with Udayana

L 26 Udayan was a master player on lute He had acquired this accomplishment from the Nagas in the actuer world During his captivity at Ujjayını, he gave lessons to Vasavadatta in playing on the lute. The suggestion of the maid is given with a view that Padmavatı may completely replace Vasavadatta and become even an object of his deeper love.

129 L 23 Blinde reads णविविध्यवन्धु जीवबुद्धपविष्ठ नपान माणिज्ञं । निवादिवर्धिन बन्धु जीवकु सुमाविष्त संपान मणीयं । प्राचित पितनाना बन्धु जीवकु सुमानां विष्त पतिनाना बन्धु जीवकु सुमानां विष्त पतिनाना सम्
पान मणीयं । ए । delightful with the bandhujīva flowers lyning thinly scattered and fallen in the course of plucking प्रचित is derived from चि with प्राचित to gather, to pluck ' I take प्रचित in the sense of प्रचय.

P 30 L 1 2. The principal clause is कामेन पञ्चपन पातिताः 'Five arrows were discharged by cupid' The whole sentence runs thus तदा उजियनी ग्रेन अनितराजतनया स्थेरं दृष्या कामण्यवस्थां ग्रेन मिथ कामेन पञ्चपन पातिता । Cupid is known by many names which are enumerated by the author of the Amarakosa as follows

गद्ना मन्मथा मार प्रद्युक्तो मीनकेतनः। कन्दर्षो दर्पकोऽनक्ष काम पञ्चशर स्मरः॥ शम्बरारिर्मनसिज कुसुमेपुरनन्थज । पुष्पधन्वा रतिपतिर्मकरध्वज मात्मभूः॥

The names of the five arrows are the following

अरविन्दमशोकं च चूतं च नवमालिका। - नीलोरपलं च पञ्चेते पञ्चवासस्य सायका ॥

Another nomenciature is given thus उन्माद्नस्तापनश्च शोपणः स्तम्भनस्तथा। सम्मोद्दनश्च कामस्य पञ्च वाणा प्रकीर्तिताः॥

- L 3 सथायम्-शत्य derived from श्रल् 'to move, go shake' means 'an arrow,' or 'the point of in arrow, or speri, or lance' अन्येन सह वर्तते हति सार्यम् । ८ wounded'
- l' 30 L 8 श्रमनशुप्तवित—'strewn with asana flowers' स्वित is derived from वि with स 'to heap together, to collect together'
- L 14 द्विपातक a small artificial hill made of wood, perhaps a hill shaped wooden pavilion
- L 18 प्रसादितो यज्ञदेनस्य वाहारिच वर्शनीयाम् । १ ८ beautiful like the arm of the adored Baladeva
- L 23 सप्तानामृशीणा वशस्त्रत कृदिशा । e, bent or crooked like the constellation of the Great Bear वश lit means 'a bumboo, family, multitude, collection The names of the seven seers are the following —(1) मरीचि (2) धाने (3) अहिर्ष् (4) पुत्रस्य (5) पुत्रह (6) कतु (7) चिस्रा। Another list is also given It differs from the previous one (1) फर्यप (2) खान (3) बरद्धांच (4) विश्वामिन (5) गीतम (6) जनदान्न (7) चिस्रा। Only two आजि and चिस्रा are common to both

िचतनेषु—from बृत् with नि to turn back, return'

L 24 तिमुन्यमान भुजास्योद् तहनिर्मित्स्य, १ e, 'spotless like the belly of a serpent which has east off its slough' भुजा is derived from भुज 'to curve and गम् 'to go,' १ e, भुज गन्ध्रति it moves in curves, a serpent, or snake भुजा and भुजा mean the same thing

P. 31 L 15. Bhide reads इनाण श्रवद्वाण श्रवद्वाण श्रवद्वाण श्रव्याण श्रव्याण श्रव्याण श्रव्याण श्रव्याण श्रव्याण श्रव्याण श्र्याण श्रव्याण श्याण श्रव्याण श्याण श्रव्याण श्रव्याण श्रव्याण श्रव्याण श्रव्याण श्याण श्याण श

श्रपाचित मुख्यमान qualifies गुन्द्रकान् । e, 'bunches or clusters from which flowers have been plucked '

- P 32 L 9 मधुकरपरिनिर्लानाम् मधुका परिनिर्लाना यस्यां ताम् । i.e , swarming with black bees
- L 20 कन is a sweet indistinct note, hence melodious. मधुमदक्ता: melodious on account of the intoxication of honey
- L 21 पादन्यासविष्णणाः distressed by the fall of our footsteps विष्णणाः from सद् with वि 'to be dejected.'
- L. 25 The king and the jester sit outside the bower Padmāvatī, Vāsavadattā, and the maid, who are inside the bower, cannot now get out. The remark of the maid gives expression to this fact, ie, their virtual imprisonment
- P 33 L 1 Padmävati's remark should be taken as an answer to the maid. She wants to say that it is a happy imprisonment when my lord sits outside
- L 4. प्रकृतो निष्ठति थर्रारं यस्य स प्रकृतस्यश्रीरः। ie, one whose body is in the normal state of health
- L 6 The maid has noticed the tears streaming down the face of Vāsavadattā, who seeing Udayana after a long time was shedding tears of Joy
- L 8 Vāsavadattā has a ready wit to offer a satisfactory excuse for her tears
 - L. 22. बहुमानसंकटे संकट is to be explained as

a Piakiit foim corresponding to Sanskrit सक्त ie, i nailow passage, a difficulty, i critical situation, dilemma ' मान from मन् 'to thinl' means purpose, design' The whole phrase means 'in this extremely duficult design,' ie, a dilemma

L 23 Padmävati's remark seems to be sarcastic

L 25 Visivadatta takes her words ser rously and finds herself ilso in an awkward position

This is a seene of great dramatic force. The ling, and the pester are not aware of the presence of the ladies. Padmāvati is not aware of the identity of Vasavadatta, who is supposed to be dead.

P 34 L 4 Primment is very intelligent King's refusal to declare his love on the ground that the jester was talkative and incapable of keeping a secret clearly showed that the king's heart was set on Vasavadatta. Had it been otherwise, the king would not have been afraid of the disclosure of the secret. This refusal is tantamount to the declaration of his love for Vasavadatta.

L 12 प्रेसानिता—पुरस् becomes पुरो in compounds, ef पुराहित placed in front,' ie, 'a priest 'सान derived from सन्त् 'to distribute, means 'a share पुरोसान means 'foremost share' पुरोसानिन् 'one who claims a foremost share,' ie, an obstrusive or officious person पुरानाित्त therefore means 'obstrusiveness, officiousness also 'stupidity'

L. 24. शापित from the causal of शप् 'to curse, swear' means 'caused to swear, conjured '

P. 35. L. 4. Vāsavadattā is fully satisfied She is assured of the love of her husband. She feels amply repaid for the hardships to which she has been subjected

L 9. अद्वाचिएय दाचिएय derived from द्विण 'sacrificial fee' means 'worthy of sacrificial fee,' also 'courteous, chivalrous, gallant' दाचल is derived from the root दच् 'to act in a worthy manner.' अद्विषय means therefore 'discourteous, unchivalrous.'

L. 12 Padmāvatī's answer shows the magnanimity of her heart. She does not feel any jealousy

Bhide's reading seems better and is supported by the speech of Vāsavadattā. The poet wants to bring about a sort of contrast. The king is fond of Vāsavadattā so Vasantaka must show his preference for Padmāvatī. This preference is based on sumptous dishes which accords well with the character of the jester. The context shows that the reading must have been Padmāvatī. The jester is enumerating the qualities of Padmāvatī and says 'she has another great merit' 'She' in this case should naturally refer to Fadmāvatī and not to Vāsavadattā. The reading of the text is therefore faulty

L 20. समरेदानीमेताम If the reading of Padmāvatī is adopted in line 15, then the phrase can be translated 'now remember her' If the reading of the text is adopted, 'now remember this, ie, this episode of offering delicious dishes to Vasantaka. The former translation is to be preferred.

P 37 L 1 व्यक्तित—from ज़िष् with वि and आ 'to captivate,' means 'captivated, diverted

L 4 नुश्चन-derived from न 'men' and सन् 'to huit, ie 'one who injures men, cruel' क्यान may refer (1) to the pleasant conversation of the king and the jester or (2) to the remance of Vasavadattā whom she believes to be dead. In the former case नुश्च will refer to the jester who reminded the king of the loss of Vasavadatta. In the latter case, it will refer to the cruel fate who put a stop to the iomance of the king, ie, his life and ideal love for Vasavadatta. But I think the former interpretation is intended by the poet

L 16 यात्रा is a pilgrimage to holy places where oblations of water are offered to the manes According to the Indian theory, a man is born burdened with three debts (1) debt to the gods, which is discharged by the performance of sacrifices (2) debt to the sages अधिकृष which is discharged by the study of the sacred scriptures (3) debt to the manes धिवस्य which is discharged by multiplying the family and offering the funeral oblations Just as the debt to the manes is discharged by the oblations of water at holy places of pilgrimage so the debt of love will be discharged by a tribute of tears

Another explanation is that the mind becomes tranquil and light when sorrow has found an outlet in tears. Cf. Bhavabhūti, Uttara-jāmacarīta Act III 30

पूरेत्पेडि तटाकस्य परावाहः प्रतिक्रिया। शोकत्तोभे च हृद्यं प्रतापरेव धार्यते॥

P 38, L. 18 The jester does not want to tell Padmāvatī the truth. He rises equal to the occasion and practises dissimulation.

ACT V

- I' 40 L 13 Blude adds the words मा तुवं श्राणवदा विश्वा मा त्वमानापितेव।) alter सद्दावेहि।
- P, 41 L 1 समुद्रगृहके A particular room in the palace, probably it was so called on account of a reservoire of water which was meant to keep the room cool. It may mean 'a bathroom'
- L. 11 द्वीवियोग देन्य वि ोमन विधुर हृद्यं यस्य तस्य देवावियोगविधुरहृद्यस्य. 'who is heart is distracted on account of separation from the queen (Vāsavadattā)' विधुर, derived from विभ्, meaning 'distracted, bereaved,' should not be confused with विधुर विगतो धुरो यस्मात्। e, 'devoid of pole' The latter is derived from भ्रू with वि.
- L 13 पद्मावता॰ पद्मादत्याः पाणित्रहेन समीरितस्य। 'fanned by the marriage with Padmāvatī' समीरित is from ईर् with सम् 'to agitate, excite, revive, reanimate, fann' Bhide reads पद्मावदी समीरिदे।— पद्मावती समीरित। This reading is rather good for it will qualify अश्वदाह and will consequently give better sense. The simile in that case will be appropriate on account of the eternal association of fire and stirring

L 27 Saturaters to Padmiy its

1' 12 L 2 शीवानुनेवन—'majorts for ipply us to the head' श्रानुनेवन is derived from निष् with अप 'to mount to be sincer

l l} शामन्द्रस्मार — भ्यामना द्वाराणा भारा यस्य सा । e, one who has underful on the builden of domes to big (lit wife)

L 11 हत्ववेत—उत बहतीत प्रतबहत्वेत । c one who carries oblition fire It is one of the functions of आहि to entry oblitions to gods hence all oblations are a ratheed in fire

हताइयप्टि—श्रद्भमेय यष्टि । हता अन्यष्टि पस्या सा ता हताइयप्टि 'whose slender body was consumed ' यष्टि menus ' 1 strit brunch, a twig 'niv thin or sleider thing '

L 15 पात्रज्ञां — 1 lotus plant हिमन हताम् हिमदत्ताम्—blasted by frost A similar expression is used by Kalidas i in the Meghadula नुदिनमधिता पदिनोम ।

L 26 समुश्ति—endowed with, supplied with It is from the root इ with सम् and उद् 'to rise up together, to supply, furnish'

P 13 L 1 प्यामि — इजा सह यतते सहरू। प्रकामियातन सहस् तस्य प्यामियातस्य qualifies मम। (The grief) of me who im distressed with the pierious blow अनुनृत हु खयेन संश्रुनृतहु खं काल who has experienced soriow

L 16 दीवनमावस्चित्रक्ष cm be interpretted in two wigs (1) दीवस्य प्रमावेख स्चित रूप यस्य स दापनमावस्चितरूप । (2) दीवस्य प्रभवा श्रवस्चित रूप यस्य स दीव"। The menning is identical in both cases for प्रमान also means 'splendour, light' while AHI means 'light.' The phrase means 'whose form is revealed by the light of the lamp.'

वसुधा means 'earth,' so called because it holds wealth in its interior वसुं भारयतीति वसुधा।

L. 18 काकोदर. काकसोदरिमचोदरं यस्य स काकोदर। whose belly is like that of a crow, i e, a cobra, a serpent

L 19 वैधेयस्य The Amarakosa mentions it as a synonym of a fool.

L 20 भूज्वायतां भृजुञ्चायता च तां भूज्वायतां i e, straight and long.

P 44. L. 7 आस्तृतसमा आस्तृता समा 'spread evenly.' व्याकुलभञ्जदा व्याकुल अञ्जदा यसा सा व्याकुलभञ्जदा whose covering sheet is crumpled

L 8. શિરોપધાનં શિર ઉપર્ધાયત મિસિનિતિ શિરોપધાનં ι e , a pillow for head

शोर्षाभिघाताषधैः शीर्षस्थाभिधाते श्रोषवं तैः गीर्षाभि ।ती-षधैः ।

L 22 Bhide reads उदश्रञ्जाणाणि for उदश्रह्णाणाणि but his reading does not give any sense

P 45 L 7 signs a stick used in playing on a stringed instrument, a bow, or plectrum.

L. 14 ART: Brahmadatta was a popular name There were several kings who had that name Thus a king of Kāśī was called Brahmadatta, a king of Aūga was known by the same name

Brahmadatta, king of Kāmpilya or Kampilla must have belonged to the Pāñcāla tribe as Kāmpilya was the ancient capital of the Pāñcālās. It is identified with the village

Kampil situated on the old Ganges between Budaon and Fairukhabad Several kings of Kampilya vie mentioned. One king was Durmul ha Anothei Sañjaya, a universal emperoi, renounced his kingdom. Bi ahmadatta however, is a centre round which have gathered together a large number of myths and legends.

- L 25 प्राचारक—derived from ब्रू with प्र and आ 'to cover 'means' a covering verl, cloak'. This is a very clever method of sending the jester away, in whose presence the following seene would have been impossible
- ि 46 L 16 विरह्मशुत्सक्तस्य—विरहात् पर्धुत्सक्त । तस्य विरह्मशुत्सक्तस्य 'restless on account of separation' विरह्म is derived from रह with वि 'to part, separate' प्युत्सक्त— restless, distracted ' from परि and उत्सुक्त। उत्सुक्त is probably to be derived from सु 'well' with उद् १ ९ 'devoid of ease, comfort'
- L 18 विश्वमस्य नमूता—विश्वमस्य स्थान भूता विश्वम स्थानभूता 'a sounce of comfort' गिश्रम is from श्रम् with वि 'to rest, to repose'
- L 20 अस्वस्था ~unwell स्वस्मिन् तिष्ठतीति स्वस्य न स्वस्था अस्वस्था १ ८, not in her normal self
- L 24 दीपसहाथ:—दीप एव सहाथे। यस्या सा ता दीपसहाथ:—'having lamp only as her companion' महाय is explained as a Prakrit from equivalent to सखाय but it can be derived from भव from इ'to go with सह ie, 'going together companion helper'
- P 47 L 4 The poet displays a deep insight into the emotions of the human heart. Vasiva

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[Acr V

'whose breathing is easy and uninterrupted' विचित्रक्ष is from दिद् with वि 'to disturb, interrupt'

L 8. एकदेश° एकस्य देशस्य संविभाग एकदेशसं-

विभाग । तस्य भाव पक्षदेशश्चिमागता तया पक्षदेश्वय त्या पक्षदेशश्चिमागता त्या पक्षदेशश्चिमागता त्या पक्षदेश्चिमागता त्या पक्षदेश्वय त्या पक्षदेश्वय त्या पक्षदेश्वय त्या पक्षदेश्वय त्या पक्षदेश्य त

The plan of Yaugandharāyana was to form a matrimonial alliance with the royal dynasty of Magadha. The plan has succeeded as the marriage of Udayana with Padmāvatī has already been celebrated. Even if Udayana had actually seen Vāsavadattā at this stage, it would have made no difference. But the land of the Vatsas has not been reconquered as yet. And Yaugandharāyana probably did not want Vāsavadattā to be seen by Udayana till the recapture of Kauśāmbī. This is what he later on said to Udayana tilitaini virunauniā Act VI. If so the story related by Bhāsa is different from the version of Somadeva

L. 26. The sentence indicates the deep love of Vāsavadattā for Udayana.

P. 48. L 8. The Prakrit prssage has the

word at which is equivalently Sinslit at ind at at does not give invigood sense. I have there fore preferred at which makes Visividitti's mower quite appropriate and modest.

- L 10 विश्विहा—she must have been some sweetheart of Udivini who is represented by Hillians a field lover and not quite furthful to Visavadilla blade reads विश्विता and proposes to encode it to विश्विता Neither of them is a suitable reading. The context shows that reference is made to some sweetheart of Edivini otherwise the stage direction हरायम् will be me in males.
- L 22 नेत्रविज्ञापित(जनम्—ीत्राभ्या विज्ञोपितसञ्जन यस्य वत् qualifies मुख्यम् १ १ from the eyes of which collyrum had been removed विज्ञापित 15 from चस् with वि and a to builsh?
 - L 23 दीघालक-दीघी श्रलका यस्मिन् तत्
- P 50 L 7 No reference to Vium is made in the tale of Somadevi According to Bhisa, he was an enemy of Ldayana
- L 8 The tradition of 4 divisions of the Indian army ire (1) elephants, (2) civally, (3) chariots, and (4) infantij The army of Polus consisted

of these 4 divisions when he fought against Alexandar the Great.

- L. 10 भिन्ना. from भिद् to break means that the enemies are divided. They are not as yet crushed.
- L 13 त्रिपथमा त्रिमि पथिमिर्गच्छतीति त्रिपथमा 1 e, the (tanges which is supposed to flow in heaven, on this earth, and in the nether world, and is known as मन्दाकिनी, भागीरथी and भोगवनी respectively
- L 15 नागेन्द्राध्य तुरङ्गाश्च तैस्तीं ए e, crossed with mighty elephants and horses.
- L. 16. विकीणी बाजा पव उश्राणां तरङ्गाणां मङ्गाः यस्मिन तस्मिन् । e, in which the discharged arrows form the breaking of fierce billows

ACT VI.

- P 51 L 2 अश्रात्यं कुरुते 'is on duty ' This word is used in this sense also by Kālidāsa The expression स्वं नियोगमश्रत्यं कुरु occurs several times in the works of Kālidāsa
- L 6. वत्सानां राज्यस्य लाभात् प्रवृक्ष उद्य यस्य तसे सत्तराज्यलाभप्रवृद्धोद्याय । ie, whose glory has been heightened by the acquisition of the kingdom of the Vatsas. It seems that Udayana had lost the kingdom of the Vatsas But there is no reference to the loss of kingdom in the story related by Somadeva
- L 8 रैभ्यसगोत्र: गोत्र seems to be used here in the sense of name ie. named Raibhya. cf. the speech of the king further on. इहात्रभवान रैभ्यो अभवती चाधिकरणं भविष्यतः।

- L 10 प्रतीहारम्—'doon gate' It is also written as प्रतिहारम्। It is derived from ह with प्रति 'to keep shut, to deliver' It ilso means i message' as used in line 12 on the same page प्रतिहार or प्रतिहार is also the doorkeeper, i porter
- L 14 Blide reads त्या for स्थान्य वास्त्र सह te the palice in front of the bed room This undoubtedly gives better sense than स्वान्त्र मा कि the palice in front of the sum स्वान्त्र मा क्षान्य का may mean having the solar derty (surya) punited on its gate (mulha) 'Or sūrya may be interpreted as the direction of the sum ie, the east The phrase will then mean 'the palace facing the east'
- P 52 L 2 फूर्याना गुरमे लगा फूर्यगुरमलग्रा—ा e lying in a thicket of grass फूर्य is v particular kind of grass गुरम is a thicket, cluster
- L 21 श्रुति —शुर्ये सुको भिनदे। यसा सा सम्भो ने श्रुतिसुप्यनिनेदे—whose notes are sweet to the ear श्रुति means ear निनद् or निनद् 'notes, music, bound' is derived from नद् with नि 'to sound'
- L 23 विहमाना गर्णन रज्ञसा विकार्णी द्रण यस्या सा विह्नमण्यत्त्री।वक्षीर्यद्रश्य—whose body was full of execrations of flocks of birds विह्नम 'a bird' जिह्न पच्छवाति विह्नम ie, one who flies in the sly जिह्न derived from हा with fa means sky'
- L 26 श्रोत्या समुद्धहनेन पाश्वस्य निपोबितानि श्रोत्ती समुद्धहनपाश्वनिपोाडतानि, t e, embraces of the sides in the act of transporting on the hip
- P 53 L 1 चेद स्तम्बोरन्तरे सुखानि १ e comforts in the space of breasts during fatigue

- । 2. परिदेवितानि plaint. It is derived from दिव with परि 'to lament, wail '
- L. 3. वाद्यान्तरेषु during the intervals of music.
- P 54 L. 7 The heart of Padmāvatī is truly magnanimous. She looks upon the relatives of Vāsavadattā as her own relatives
- L 20. तातः and अभ्बा refer to the parents of Vāsavadattā
- 1, 26 अवत्तो गुणानामुपद्यातो येन स अवाष्तगुणोपवातः। उपभात, derived from इन् with उप to injure' means 'injury'
- L 27. जनित रोपो येन स जनितरोप who has roused the anger.
- P. 55 L 12-13 The chamberlain wants to ask Fate, 'could you not be satisfied with the loss of kingdom which was a terrible calamity? Must you still further add to our misery by taking the life of the queen'
- I 20-21 This shows the great power of Pradyota. It is supported by historical facts Ajātasatīu, king of Magadha, fortified his capital Rājagrha as he was afraid of an attack from Pradyota of Avanti
 - भया कांचितवान्यच In the story related by Somedeva it was Pradyota who was eager to make a matrimonial alliance with Udayana.
 - L. 25. The mother of Udayana was a princess of Videha, the land hallowed by the birth of Sītā and made famous by King Janaka as a centre of spiritual lore.

P 59 L 32 अध्यन्तरसमुदाबारेश — अभ्य तर means intimate, or inside, ladies' court. The phrase may be explained (1) with the most intimate or highest formulatics, (2) with the formulatics used in the ladies' court.

P 60 L 27 সাঘনতো—witness It is derived from হ with সাঘি to place at the licid, to invest with power 'Cf স্বাধিকাৰ

P 61 L 12 वयनिका is also written जवनिका means a curtum or veil ययनी means a Greek woman

P 62 L 8 Aut — the meaning is not clear. She probably wants to express that you with your suppliant body are transgressing the bounds of propriety.

L 12 केशिंग्री—was the capital of the king dom of the Vatsas It is identified with the Kosam village situated near Allahabad In ancient times it was a large city as its name was enumerated in a list of 10 big cities of India According to the Ramāyana it was founded by a Cedi prince But it must have been in cristence from the carliest times as the Satapatha Brahmana mentions a teacher Proti Kausambeya who must have been a native of Kausambeya who must have been a native of Kausambeya the city of Hastināpura was carried away by the Ganges, King Aicaksu, the great great grandson of Janamejaya, made Kausambi his capital

गगयापहते तस्मिन् नगरे नागसाह्यये ।

त्यक्त्वा निवच नगर काँग्राम्ब्या स निवत्स्यति ॥

Hence it is that Udayana is called a descendant of Bharata

P. 62. L. 21 सावर: पर्यन्ते। यस्याः सा ताम् काग-रपयन्तीम् bounded by the ocean on all sides हिमवान् विन्ध्यश्च कुएंडले यस्याः सा ताम हिमवदिन्ध्य-५एडलाम् having the Himālayas and the Vindhyā as her ear-ornaments.

े 25. पक्रमातपत्रमङ्की यस्था सा तामेकातपत्राङ्काम् । e, marked by one umbrella, i e., governed by one supreme power. The umbrella is an emblem of sovereignty